

# MUSICAL FETTER

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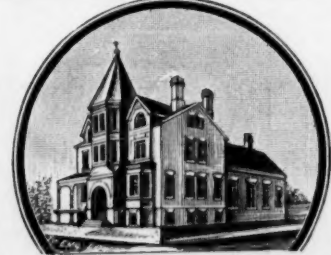
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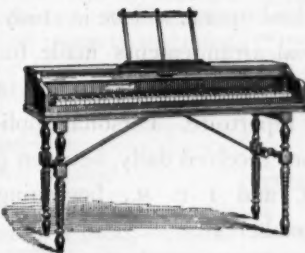
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## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, pre-paid, to any address on receipt of four (\$4) dollars for each.

During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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# The Musical Courier.

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NEW YORK, WEDNESDAY, SEPTEMBER 14, 1892.

SUBSCRIBERS should inform us when to change their summer address to their permanent residences. Many of our subscribers neglect this simple method, and then complain that the paper does not reach them.

A NINETY-FOUR year old tenor, Angoli by name, will soon appear in Vienna at his benefit concert (not his farewell, be it remembered) and will sing among other things the famous "Tancred" aria. He must certainly be of kin to Bundelcund, the venerable prodigy.

A PROPOS of "Pulitzer's Pest," as the New York "Sun" gracefully dubs the cholera, here is a program sent us by F. Wight Neumann, the Chicago manager, which speaks for itself and shows at the same time that music hath charms to soothe the microbe as well as the savage breast:

## SCHNELLDAMPFER "NORMANNIA."

## CONCERT PROGRAM.

QUARANTINE, LOWER BAY, September 6, 1892.

Mr. F. Wight Neumann, manager; Mr. T. Engländer accompanying.

Orchestra.....

Songs for baritone—

"Thou art my all".....Th. Bradsy

"Ich liebe Dich".....Evard Grey

Piano solo.....

Mr. Oscar Saenger.

Songs for soprano—

"Love Sorrows".....Shelley

"Winter Lullaby".....De Koven

Banjo soli, as selected.....

Mrs. Sarah Duff.

Songs—

"Dear Heart".....Tito Mattei

"The Story of a Kiss".....Le Brunn

Comical recitation, "Isaac Silberstein".....

Miss Lottie Collins.

Piano solo, "Menuet".....

Mr. Gustave Vintschger.

Songs for baritone—

"Romanze".....M. Untersteiner

"To Anthea".....T. L. Hatten

Banjo solo, "Home, Sweet Home," with variations.....

Mr. Fred Gillette.

Mr. T. Marks.

Mr. Neumann writes that Scharwenka and Lottie Collins brought down the house—the combination is

a curious one—and Sarah Duff, of Chicago, and Messrs. Oscar Saenger and Gillette, the Arion baritones, charmed everybody with their performances.

THE sporting editor of the "World" last Sunday said that John L. Sullivan when at his best was a combination of Paderewski and Rubinstein.

This is a malodorous comparison with a vengeance. Probably we will soon hear of Corbett being called the "Chopin of the prize ring."

THE Berlin "Boersen Courier" is misinformed when it declares that the Metropolitan Opera House cost \$6,000,000 to erect. The land and building together cost about \$2,000,000, and naturally have increased in value since the erection of the house. Artist Hoyt declares that the scenery he was painting before the fire was not inflammable, so it must have been the deadly cigarette that did the damage.

## BERNHARD STAVENHAGEN.

BERNHARD STAVENHAGEN, the famous pianist and Liszt pupil, will give a series of piano recitals this season throughout America; so it is reported. Mr. Stavenhagen will therefore make one of several famous piano virtuosi who will play over the country.

## WOMEN'S MUSIC AFTER MARRIAGE.

THE "Commercial Advertiser" recently contained the following:

How often does one hear a young matron remark: "Oh, no; I haven't touched the piano since I was married" when someone requests her to play. Now, isn't this rather unfair to the parents who have spent so much to have her acquire a musical education, and who in many instances have denied themselves comforts in order that she might own the piano which to day remains closed and unused save at very rare intervals? Now, why is this? "I'm too busy" is the general answer made by the wives who but a few months or years ago delighted their friends with selections from the best composers. Five minutes a day is not much to spare, yet even so short a time as that given to practice would keep the fingers limber and prevent the ready excuse that springs so naturally to the lips. If nothing else, the keeping in practice should be regarded as a duty to those who have perhaps no accomplishments of their own, but desired their daughter to possess a higher education than theirs had been, and who revel in the marches, waltzes and old-time melodies their money has taught her to play.

Perhaps it would not be out of place to say here that congeniality in the matter of music, a constancy of artistic tastes between newly married couples, might prove of extreme value in the matter of domestic harmony. There are other lights (to slightly misquote Edmund Clarence Stedman's remarks about Walt Whitman) in which to regard the dear one than as a singer of lullabies. By all means, husbands, let home music have a chance. A good pianist in the house is certainly not second to a good cook, though most men (the road to whose soul is through their stomachs) think differently.

## CHOLERA AND MUSIC.

THE impression prevails among many non-residents of this city that we are in a panic about the cholera, that the plague rages within our walls to such an extent that business of all sorts is neglected and New York's citizens spend their time with camphor and chloride of lime.

Many students of music residing out of town are timid about resuming their studies here, and with all the twaddle and nonsense printed in the daily papers we can hardly blame them.

The truth is that even if the Asiatic scourge did effect a lodgment on Manhattan Island it would not kill one-half as many people as did the grip, and even then its victims would be confined to the great unwashed.

Every department of music is in a most thriving condition this fall. Conservatories will be overflowing and private pupils promise to be in abundance. Concerts, concerts, concerts will flourish, and opera, grand and otherwise, will doubtless be given, but not at the Metropolitan Opera House this year. Piano recitals will be numerous, and all this in the teeth of the cholera scare. Therefore there need be no alarm on the subject, for not only are quarantine regulations excellent, but the cool weather has contributed to make New York a safe city as far as the cholera is concerned.

Stop this silly cholera chatter and get to work, say we.

## THE M. T. N. A.

POSSIBILITIES AT CHICAGO.

THE following letter from the president of the World's Congress Auxiliary explains some of the latent possibilities of music at the world's fair outside of the domain of Theodore Thomas and his autocratic cohorts, who are desirous to run the exhibition as their own private and personal speculation, as far as music goes.

Should arrangements be made by the M. T. N. A. committee to give concerts in co-operation with the auxiliary it would in no wise follow that there are to be no M. T. N. A. concerts at the exhibition proper. The M. T. N. A. is a greater institution, particularly from a national point of view, than Mr. Thomas' or Mr. Tomlins' choruses, and it must find official recognition of some kind from the exhibition authorities, who seem to be under the impression that Mr. Thomas is the only musical element of consequence in this country.

The committee appointed by the M. T. N. A. has only just begun its work. It remains to be seen what the next few months will develop:

CHICAGO, September 3, 1890.

Mr. Constantin Sternberg, Chairman of the World's Fair Committee of the Music Teachers' National Association, 1744 North Fifteenth Street, Philadelphia, Pa.:

MY DEAR SIR—I am glad to have your favor of August 31 and to assure you that the World's Congress Auxiliary recognizes both the established character and acknowledged merit of your organization, and sincerely desires its co-operation in the musical congresses to be held under the auspices of the auxiliary during the exposition season of 1893. I only regret that your committee was not earlier appointed and put in communication with the auxiliary. Your committee is, however, now welcomed as a "committee of co-operation" on behalf of your association, and will be entered on the records of the auxiliary as such, thus making it a part of our organization. From this time forward I shall be glad to receive from your committee whatever suggestions they may be pleased to make, either in regard to the general arrangements and organization of the congresses to be held in the department of music, the subjects to be presented therein or the eminent leaders by whom such presentation may most acceptably be made. All such suggestions will have the attentive consideration of the committee in charge of the arrangements and will be utilized in forming the programs for the proposed meetings.

I send you by mail a copy of the list of congresses to be held, the preliminary publications in the department of education and music and the preliminary addresses issued in those departments. While the subject of public instruction in music strictly belongs to the department of education, it has been transferred to the department of music, in order that those who are devoted to the cultivation of musical art and those who are engaged in the instruction of the people in the elements of music may be brought into an agreeable association. It is not intended that the congresses shall be merged in one, but that they shall be held during the same week, and that the sessions shall be so alternately arranged that neither congress will conflict with the other.

The subject of the official concerts to be given in the music hall on the world's fair grounds is entirely out of my jurisdiction, and I therefore make no attempt to reply to that portion of your letter which refers to them. You are doubtless aware that Mr. Theodore Thomas has been appointed musical director of the exposition and that the concerts will be under his direction, with Mr. William L. Tomlins as choral director. Any communication addressed to them in relation to those concerts will doubtless receive due attention.

Awaiting your further communication, I am,

 Very truly yours, CHARLES C. BONNEY,  
President World's Congress Auxiliary.

## STILL UNDECIDED.

THE stockholders of the Metropolitan Opera House met last Friday afternoon, the directors' meeting having occurred the day previous. Affairs have progressed but little, however, the next meeting being Friday next.

The most important thing that occurred was the proposition of James Harriman in favor of converting the Metropolitan Opera into a national opera company. The "Tribune" last Sunday gave the best version of Mr. Harriman's scheme:

James Harriman, who proposed the scheme of making the Metropolitan a national opera house at the directors' meeting, said that his plan had not been at all matured. It had occurred to him as a way out of the difficulty in which the stockholders seemed to be placed. It had been proposed to assess each stockholder such a sum as might prove to be necessary for the rebuilding of the house and the payment of the second mortgage. This sum might be anywhere from \$5,000 to \$10,000 for each box, and if any stockholder failed to pay the assessment he was to be dropped out of the company. This last point Mr. Harriman was sure could not be carried, and he did not believe that the stockholders would be willing to put further large sums of money into what had never been and seemed likely never to be a paying investment. In this position of affairs he had suggested a national opera house, for which subscriptions should be invited from all over the country. He believed that many could be obtained from people in Chicago, Boston, Philadelphia, Washington, San Francisco and other cities, for the sake of the advancement of art in music and the credit of the country in fostering it. He believed that many more of the directors looked on the plan favorably, and said that he meant to agitate the subject further before the final decision expected at the meeting of next Friday.

The suggestion of the National Opera Company to divide its ministrations among the leading cities of the country contributing to its support was explained to Mr. Harriman, and he was asked what would be his judgment in regard to it. He replied that the idea appealed to him forcibly. Such a plan would involve a combination, as it were, of capital in various quarters for the achievement of ends which could not be accomplished by a company in any one city. He could see no future for opera



In this country except through some such combination as this. It could provide performances such as could be afforded in no other way.

The music lovers of Chicago, Boston, Washington, Baltimore, St. Louis, even San Francisco, would be assured that they would have exactly such opera as was given at the Metropolitan Opera House in New York—the best that New York could afford. The same company would sing in the Metropolitan Opera House and at some suitable opera house in each of the other cities, and the subscribers would not have to pay their money for something away off in New York, on the chance of deriving some benefit from it, but for something which would be brought directly to them and offered to them for their enjoyment, exactly as to the New York people.

Mr. Harriman believed that this plan would meet with favor everywhere, and that when it was announced that books were opened for subscriptions to a company to give the best possible opera in all the leading cities of the country, there would be no lack of prompt subscribers in those cities.

This scheme is not only ridiculous, unfeasible, but it also is extremely repugnant to any New York citizen who possesses a modicum of local pride. New York wishes its opera house for itself; let Boston, Philadelphia, Chicago, St. Louis, Cincinnati, Denver, and San Francisco erect their own opera houses if they desire them. Some of them have already. Mr. Harriman's idea is an infringement on artistic State rights and a slap in the face at municipal dignity. We coincide entirely with the New York Times when it says:

There is a more serious consideration which works against the proposition of the ingenious stockholder. In order to make the institution national it should be directly an educational institution, a national academy of music. This was the aim of the ill-fated American Opera Company, and it is an aim which the directors of the Metropolitan Opera House have never held in view. If there were attached to the opera house a truly national conservatory, including schools of vocal and instrumental music, in which the instruction should be equal to that for which American students have heretofore had to resort to Europe, then an appeal might properly enough be taken to the people of the whole country for what would then be really a national enterprise. For it would follow from the establishment of such an institution, if it took root and flourished, that every considerable town in the United States would have its own worthy and careful presentation of the lyric drama, just as every considerable town in Italy or in Germany has such a presentation of the national opera. But a program that does not extend beyond the worthy production of opera in a single city must necessarily appeal for its execution to the inhabitants of that city. The opera house must be rebuilt and maintained by the money and the public spirit of New Yorkers. If any of the stockholders fall by the wayside from weariness of the burden they have been bearing for all these years, and that is now unexpectedly increased, then their places will be taken by eager volunteers. To ask the whole United States to contribute to secure good opera for New York is to make a proposition that does injustice to New York as well as to the rest of the country.

In the meanwhile the chances for grand opera in any language for the season of 1892-3 are decidedly slim.

#### THE KETTLE IS BOILING.

THERE is revolt all along the line, and the musical kettle that was threatening to boil over last week has boiled over in grim earnest at last. From over the country has arisen a protest at the one-sided manner in which musical matters are being managed at the Chicago bureau of music of the World's Columbian Exposition.

The music critic of "Town Topics" suggested, with some show of reason that if Mr. Seidl or Mr. Damrosch were in Mr. Thomas' position they would very naturally do as he is doing and gobble up all the good things of the musical pie.

This is as it may be, but it in nowise affects the position of THE MUSICAL COURIER, for it would be as unjust in any case and with any conductor. Theodore Thomas is the *doyen* of American conductors, and while everyone is willing to grant him precedence yet he should remember that the Columbian Exposition is supposed to be a world's fair, and not a Chicago side show. We say "supposed" advisedly, for present conditions offer little hope for the American musician at large. One is almost forced to the belief that Mr. Thomas accepted his Western engagement with a view to securing for himself and his orchestra the rich crumbs of the feast.

All this may be very natural, but it is also very selfish and unpatriotic. Admitting Mr. Thomas' claims to consideration for the admirable work he has done for music in America, yet is he the only one entitled to this same consideration? The truth of the matter is that Mr. Thomas simply does not and will not bother his head about anybody else in the universe; and as he has been invested with extraordinary powers by the proper authorities, he is going in for Theodore Thomas all he can. It is a case of devil take the hindmost, the hindmost in this case happening to be Messrs. Seidl, Damrosch, Van der Stücken, Nikisch, et al.

Musical America is, however, thoroughly aroused and Mr. Thomas' action is being denounced in no uncertain tone. Even Edmund C. Stanton, secretary of the New York commissioners, can effect no satis-

factory understanding with Messrs. Thomas and Tomlins about the representation of New York music at Chicago. Altogether music at the World's Columbian Exposition promises to be a two-horse affair, entirely under Mr. Thomas' and Mr. Tomlin's thumbs, that is if the cholera does not step in and play the deuce with the whole scheme. THE MUSICAL COURIER protests in the name of justice against this unwarrantable Czar-like proceeding. Let America be represented, say we, and will continue to say until this representation is granted. Give everyone a chance, Mr. Thomas. Music existed in this country before your arrival and will doubtless continue to flourish after your departure.

Fair play. Fair play, gentlemen.

Here is an account of the latest interview with Mr. Thomas, which, to say the least, is unsatisfactory. It appeared in last Sunday's New York "Herald":

NEW BEDFORD, Mass., September 10, 1892.—While the newspapers are hunting for Theodore Thomas, Walter Damrosch is bringing forward several accusations against him, and the prominent musical enterprises of the East are appealing for an explanation of his doings. The great leader is taking his annual vacation in the backwoods of Fair Haven, in Southern Massachusetts. The vacation in his case is no misnomer. The only care Mr. Thomas assumes is to keep curious people, and especially reporters, off the premises. He lives in an ancient villa on the borders of the village.

Mr. Thomas did not seem inclined to-day to relieve the forebodings of his confrères in New York by stating who would or who would not be invited. He gave me the usual excuse that it was his vacation and he did not choose to be annoyed. Besides, he said that appointments would not be announced until he decided the time was ripe, which would not be at present.

As for the feeling among New York musicians he said he knew nothing about it, and it mattered little anyway, as New York was not the world, and only a very small part of it.

He was good enough to say, however, that all the leading Eastern clubs would be represented at the fair, but not all would be invited. The invitations would depend only on his judgment of their merit. He was under no other restrictions. The amount of the appropriation did not hamper him and his own judgment would be supreme.

Then in a burst of generosity he said that the Boston Symphony Orchestra and the New York Philharmonic Society would receive invitations; in fact, that their officers had been notified several months ago, but the organizations themselves knew nothing about it. As for Mr. Damrosch's orchestra he had nothing to say, and in this case it did not seem to be the silence which gives consent. That was all Thomas would say for print. He admitted it was more than he intended to say or should say until he was ready to make all the announcements in Chicago.

The above insulting allusion to New York is quite on a par with Mr. Thomas' speech [see THE MUSICAL COURIER, April 29, 1891] at a testimonial dinner given in his honor in New York city under the auspices of such New York gentlemen as the late George William Curtis, Mr. Parke Godwin, William Steinway, Hon. Charles Van Brunt, Rev. Arthur Brookes, Andrew Carnegie, Louis Tiffany, Augustus St. Gaudens, Richard Watson Gilder and others.

On that occasion Mr. Thomas insulted by his puerile talk the city that virtually supported all his enterprises and that largely contributed in making his name famous. Would Mr. Thomas be possible in Chicago if New York had not first dowered him with her approval?

Bad policy this to disdain the bridge that carries one over.

Besides, Mr. Thomas may wish to return to New York after the exposition and then this city will be a very large part of the world as far as he personally is concerned.

#### COMPOSING AN ORCHESTRA.

AS an evidence of Asgar Hamerik's incapacity as an orchestral leader we give herewith the composition of the orchestra of the last Peabody so-called symphony concert given under his direction in Baltimore:

First violins.....	13	Oboes.....	2	Trombones.....	3
Second violins.....	11	Clarinets.....	2	Cornets.....	3
Violas.....	9	Fagots.....	2	Bariton.....	1
Cellos.....	4	Flutes.....	2	Tuba.....	1
Double basses.....	4	French horns.....	4	Tympani.....	0

Of the four cellists two sat as mere figureheads. The ability of the players need not here be discussed, but it may be said that the woodwind was abominable and that of the twenty-four violinists not more than a half dozen could hold their bows properly. And yet with such an orchestra Hamerik attempted Beethoven. We should like to hear "Harold in Italy" or "Eine Faust" overture by the above orchestra and then go off and join the Salvation Army at its Baltimore headquarters.

**Saint-Saens at Berlin.**—Saint-Saens' opera "Samson et Delila" is to be produced in the course of next month, for the first time in Germany, at the Berlin Royal Opera, when the part of "Dalila" will probably be sung by Rosa Sucher.

#### A FATAL REVENGE,

OR THE MISSING MOTIF.

LOGE looked at his questioner a moment and then said quite airily:

"Lieber Fafner, how should I know anything of it? If the Meister failed to furnish our slim friend with a Leit-motif am I to be blamed?"

"Na," grunted Fafner, displaying his gorgeous store teeth. "I suppose the Meister fancied that a cigarette always had a light-motif when it was smoked."

"Indeed!" said Loge sneeringly.

"At all events," resumed Fafner, "I wish you would tell the vapid little idiot that he has no business around the Metropolitan Opera House, and especially with our gang." Fafner's voice swelled with pride as he said this, and the Waldvogel up in the property room chirped approval.

"I tell him, indeed!" said Loge angrily; "after Mr. Stanton having posted a notice that 'no smoking' would be allowed in the building. Tell him yourself or, better still, let that burly old idiot Wotan carry the news, aber Ich nicht."

That settled it. Loge stalked away in a very dignified manner, and Fafner settled down in his dusty cave saying in a gurgling voice, "Lass mich schlafen."

Loge walked toward his dressing room, bowed slightly to the Rhine maidens, whom he disliked intensely, gave the cold cut to Alberich, threw an old quid at the Bear and finally reached his apartment. Sitting down to ruminate over Fafner's words he was interrupted by a neigh from without and then *sans cérémonie* (or a bridle) in galloped Grane.

"Ho yo to hoy," he neighed, "what d'ye soy. Excuse me, Mr. Loge, I have such a professional manner. I just left two of the Walküren and they couldn't stand."

"What," cried Loge in a horrified tone, "drunk again!"

"No," said Grane pleasantly. "They couldn't stand because they were sitting. Ho yo to ho!"

The empty building roared with the "Walküre" motif, and once more the Waldvogel chirped cheerily away off in the property room.

Loge couldn't stand this nonsense, so he fled. He ran off on the stage and stumbled over it to the Fortieth street side of the house, gained Marguerite's dressing room, which he entered and sat down to gain breath.

"What a world! what a city! what a company!" he grumbled. "How many more seasons will I with this Wagner crowd hang around at night and listen to 'Faust,' 'L'Africaine' and Mr. Grau? It's disgusting, I think. Cholera or no, I will go to Hamburg. Even Reichmann and Alvary are better than this eternal footlight meowing, with Vianesi in the conductor's chair and Seidl in the boxes. I only wish that Alvary would come off his 'Tristan' perch, be sensible and give poor Loge a chance. He was a Loge that even Wagner would have admired. Why, Wagner's nearest living relative, Hans von Bülow, spoke highly of Alvary's 'Loge'; but then nothing ever is just right in this world. Here they are reviving 'Romeo and Juliet' and letting Wagner rust, I—"

He was interrupted by a shrill voice at his elbow: "Serve him right. I hate him—he treated me scurvily and I hope that Mascagni will wipe out his name."

"Hello!" said Loge in a telephonic voice, "what's this?" He looked about him, but could see no one.

He was not startled at that, for he had had the tarn helm on before, so he sat still and awaited developments.

He hadn't long to wait, for the voice shrilled anew:

"Oh, my dear Loge, you needn't look far. Here I am on the table."

Turning his illuminating eye in that direction, Loge discerned a small, impudent cigarette, which reared on its hind legs and gazed at him in a very insulting fashion.

"Oh, I know I'm small, but I have knocked many a good man out all the same," said he, with a J. J. Corbett smile. Loge smiled sadly and thought of Felix Mottl and J. Lawrence Sullivan.

"I'm no straight cut, home made caporal," said the cigarette in a voice husky with rage; "I'm a genuine caporal and knew Wagner and Liszt personally. Wagner once confessed to me that he got his idea of Wotan by simply sketching Liszt's domestic relations, but I'm not telling this to everybody, Loge. Old Wotan Liszt once tried to smoke me, but a Liszt pupil came in for a lesson and he got mad and threw me away. I bear him no grudge, for like the ham I expect to be smoked sooner or later, you old lokimotif, but I have a grievance against Richard Wagner."

Loge was by this time thoroughly interested. The cigarette continued:

"Why didn't he put me in one of his music dramas?"

This last was too much for his listener, who fairly yelled at the quaint conceit of the question. Once more the Waldvogel chirped afar in the property room, but it was a sinister chirp that awakened Fafner, who blinked in his cavern and growled:

"Lass mich Bier haben," and then relapsed into slumber.

The cigarette was furious at Loge. "Laugh away,



blunderer; you, who fancy yourself cunning; you, the slave of Wotan the one eyed Mormon. Slave—do you hear?—slave!"

Loge became serious.

"What do you mean?" he said gravely.

"Never mind," said the wise little cigarette in a sententious manner, "I know more than you think. You laugh at my vanity, eh? I have just as much right to a motif in a Wagner music drama as the silly forest birds, as Grane, as ugly Alberich, as those stupid mush mouthed Rhine maidens who can't say anything but 'Wiggles, waggles, woggles'; as the bear, as the 'Walkuren,' who can't ride worth a cent; the old magic lantern frauds, as the tarn helm, as you with your old property fire, which the gas man can kill in a moment. Why didn't Wagner give me a chance, I say? Am I not as potent a factor in modern civilization as you silly lot of outworn myths and meddlesome? As for you, Loge, you are a mere creature. Wotan just stamps his heavy feet (No. 12 Fischers) and yells: 'Loge, Loge Hieher,' and out you flicker, flutter and flame, and when the curtain falls and Tony Seidl salutes the house, the gas man dumps you back into the pipes—a mere smell in the dark. Gas, Loge, that's all you are, or perhaps an electric spark with a button and a thumb that does your rest. Oh, if I only, only had a spark of your eyes coupled with my intelligence, I would settle this opera house in a minute!"

Loge looked dazed a moment. The idea that such a tiny instrument as a cigarette could effect such changes that Italian opera could be sent up in a blaze! These ideas set his heart thumping furiously against his fiery ribs. Visions of Walhalla and the twilight of the gods, of Schopenhauer's extinction of the will to live, all all surged through his clever cranium. The cigarette hopped to his chin and watched him eagerly and maliciously. It was too much!

"For Finck's sake," said the fire god reverently, and his glance set the tiny cigarette ablaze. That morning the stage of the Metropolitan Opera House went up in flame and with it the Waldvogel, Fafner, Fasolt, the Walkuren, the Rhine maidens and the whole Wagnerian ensemble. The cigarette had its virgin smoke and was avenged.

THE RACONTEUR.

## The Arion Trip—VIII.

VIENNA (Concluded).

MONDAY morning was given over to a visit of that beautiful hill in the environment of Vienna, the Kahlenberg. The Arion went by steamer up the Danube and then by rail up the mountain. I had the benefit of Mrs. Materna's carriage, which later on turned up to be a God send and a blessing. When that lady called for me at the Central Hotel it was still a beautiful, nearly clear day, but by the time we had reached the top of the hill the sky had changed; the view, which from this altitude is usually magnificent, was so obscured that very little of the scenery, and almost nothing of Vienna, could be seen, and pretty soon it began to drizzle, and then to rain, and at length to pour.

The weather did not spoil anybody's good humor or appetite, and the good cheer which Director Conried, of New York, had provided as his special treat for the Arion, and which did honor to the Kahlenberg restaurant, was amply done justice to.

The obligato toast to Mrs. Conried was of course not forgotten, and the band played—not "Annie Laurie," but the Austrian national hymn and other delightful "tunes."

Lunch over, everybody rushed pell mell as best they could to the cogwheel railroad, while the ever youthful Materna took me down to her house at Heiligenstadt, in the suburbs of Vienna. It is an elegant, lavishly furnished and genuine artist's home which she now inhabits solo, poor Friedrich, her late lamented husband, having died about eight months ago. By the by, Materna thinks seriously of returning to the United States once more next spring to sing in a few first-class concerts and to take part in the musical festivities connected with the Chicago exhibition. Here is a chance for some enterprising manager.

The afternoon I spent again in the musical and theatrical exposition, devoting my time solely to the numerous and most interesting manuscripts of Bach, Beethoven and Mozart which are exhibited there. I stumbled over Wilhelm Kienzl, the Graz composer, now conductor at Hamburg, and whom I had not seen since Bayreuth, three summers ago.

In the evening was the festival *Commers* in the Tonhalle, given by the Vienna Männergesangverein. It was a very *gemüthliche*, truly Viennese affair, and must have been enjoyed by everybody present.

The *Commers* opened with a few numbers played by Cibulka, the composer's excellent military band. The Arion was at hand, nearly complete, and so were the members of the Vienna Männergesangverein and of the Vienna Arion, as well as delegates from all the other Viennese singing societies. The galleries of the large Tonhalle were

also crowded, the ladies mostly taking in the show from this point of vantage.

Ritter von Olschbaur, whom I mentioned several times before, greeted the guests with a few hearty and well meant words.

Then *silenzium* was called for our respected and much beloved secretary of the Arion, one of the busiest men in the whole society. Urchs had set himself a somewhat ticklish task, for he, as a born republican, responded to the toast to the Emperor of Austria. It must be confessed that he did it with a good deal of credit to himself and the Arion and that his speech was throughout in good taste and to the purpose. Here is about what he said:

HIGHLY HONORED FESTIVAL ASSEMBLY, DEAR BRETHREN IN SONG OF VIENNA—The highly flattering mission was intrusted to me to-day to toast a man who in the way of furthering art and science has gained most extraordinary deserts—a man whose name is not only deeply inscribed in the heart of every Austrian but also of every German American. It is your honored ruler Emperor Francis Joseph I. [long applause], a ruler whose praise as a noble and knightly prince has resounded also among the citizens of all nations which are represented in the United States. As a born American who for the first time places his foot upon European soil I deem it an especial favor to be allowed to bring this toast, all the more so as I, a representative of a peace loving republic, have to speak of a sovereign who through his whole life work has shown that he holds the palm of peace in higher esteem than the laurels of war. May the blessings of peace, granted to you through His Majesty Emperor Francis Joseph I., continue to shield your country for many years to come! [Stormy applause.] Every one of my dear brethren in song, every member of the Arion will from all his heart join me in the call: God bless, God protect the house of Hapsburg [great applause], your much beloved Emperor! He, the preserver of peace, the faithful Macenas of the arts, the protector of science; he, who with enthusiasm furthers everything that is great, beautiful and good—long live His Majesty Emperor Francis Joseph I.!

The hurricane of applause that followed this noble speech lasted for several minutes; the assembly rises, joins in the Hoch calls, and the band again plays the national hymn.

Dr. Jaques, a silver haired, venerable member of parliament, a polished speaker and a distinguished gentleman, replies with a noteworthy toast to the United States, after which all Americans present, standing up, sing the "Star Spangled Banner."

Journalist Carl Ahrendt, special correspondent for the Baltimore "Correspondent," an experienced newspaper man, a charming colleague and a speaker of verve, speaks of the Germans in America, their influence for the good and the ever increasing esteem in which they are being held by their fellow citizens, especially the native born Americans. Alderman Dr. von Billing toasts the Arion members as the epigones of German song across the ocean.

In a very humorous and much applauded speech our *Reisemarschall*, the all beloved Richard Weinacht, praises the world wide reputation of Vienna's hospitality, which in this instance had outshone itself and gone far beyond even our highly pitched expectations.

Telegrams of congratulation were then read, sent by the Princess Metternich and by the Badischer Volkverein, of New York, 10,000 of whose members had joined in a Hoch to the Arion.

Then the singing began, in which the Vienna Arion took the lead. It was followed by the Vienna Männergesangverein, which celebrated male chorus (perhaps the best one of all the European organizations of the kind) was heard under Kremser's direction in Esser's "Morgenwanderung," Schumann's "First Ritornell," which they had to repeat, and Nessler's "Leave of the Day," all of which were greeted with spontaneous and well deserved applause. They sang well, very well indeed, but—I don't want to make any comparisons!

Katzenmayer then stepped upon the podium, and as a gift of the Arion to the Wiener Männergesangverein handed to President Olschbaur a beautiful laurel wreath of American silver, working into his dedication speech an invitation for the Männergesangverein to return the visit and come to the United States next year as the guests of the New York Arion. It was received with cheers and shouts, "Yes, we'll come!" and there seems now some prospect of a realization of this visit.

Vice-Consul of the United States Otto Maas spoke of the union that the Deutsches Lied bound around all civilized nations among whom Germans live.

Then Olschbaur presented to the Arion a beautifully embroidered silken band as a trophy to be attached to the Arion flag and in remembrance of the united singing societies of Vienna.

Van der Stucken in a short but pithy speech praised the merits of the genial composer conductor, Edward Kremser, and the Arion male chorus sang two of that master's charming vocal quartets amid thunders of applause.

The Udel Quartet followed with some very funny solo performances, accompanied at the piano by Kremser, and they evoked no end of hilarity. Some of their best numbers ought to, and will be, reproduced at one of the Arion carnival evenings in New York.

At last Music Publisher Gutmann addressed a few words of greeting to the singers of the New World in the name of the exhibition committee.

The *Commers* lasted until the wee hours of the morning; still the flow of beer and general good feeling did not give out.

The entire Tuesday was again given up to the exhibi-

tion, and in the evening took place the second or popular concert of the Arion at the Tonhalle, in which part of the floor was taken up by tables with eatables and drinkables. The latter circumstance, while it made the affair more *gemüthlich* and quasi characterized it as a Volksfest, had the serious disadvantage of not unfrequent disturbances caused by the waiters, and, moreover, the tables took away so much of the available space which might have been used to better advantage that long before 8 o'clock the hall was crowded to suffocation and further admittance was refused by the police.

The program contained of Arion contributions nearly the same numbers that had pleased the Berliners so much at the Tivoli popular concert. It goes without saying that an equal lot befell them in Vienna, where, as I have several times mentioned heretofore, the general enthusiasm was even greater than at Berlin, and where in many instances it went beyond what I ever witnessed in a concert hall.

When F. Mair's "Wie die wilde Ros'" was sung the aged conductor of the Schubertbund was hauled upon the platform and much applauded and the same happened to Kremser after the magnificent, dashy singing of his "Jolly Poverty," which proved by all odds the most popular part song of the entire tournée.

The soloists were also overwhelmed with applause on this occasion and most deservedly so. Miss Powell played the Mendelssohn concerto gloriously and gave as an encore her own transcription of that little gem of a song, Massenet's "Crépuscule."

Rummel was in extra fine trim, and as it was his turn this time to appear twice on the program he was also in good humor, a fact which always influences his playing favorably.

He first gave the Saint-Saëns G minor concerto with great finish, and later on the perennial Liszt "Hungarian Fantasia" with éclat, after which, as an encore, he was heard in the Chopin D flat nocturne.

The short vocal solo duet in Schulz's "Mondnacht" was tastefully sung by Messrs. Wm. Rieger and Oscar Saenger, and Frederick Gillette did himself proud in the tender "Old Folks at Home."

When the group of American folksongs was finished Gutmann, of the exhibition committee, handed Mr. Van der Stucken a fine baton of ebony, inlaid with gold, for which distinction the conductor thanked in a few well chosen words. The public, however, was not yet satisfied, and the favorite "Das deutsche Lied" had to be sung and was received with acclamation before the Viennese were willing to disperse.

After the concert the colleagues of the Vienna press had invited their American confrères to a little love feast at the Italian restaurant in the exhibition park.

The compliment was returned by Mr. Urchs and the writer, who had the pleasure of receiving the before mentioned gentlemen at a luncheon in the Central Hotel, in which also Mrs. and Miss Powell, Mr. and Mrs. Franz Rummel, Mrs. Urchs and her sister, Miss May, Mr. Heinrich Conried and wife, Mr. Morris Steinert and his youngest son from New Haven, Conn., and Mr. Salzmann, the amiable special correspondent of the New York "Staats Zeitung," joined.

The affair was a highly enjoyable one and the utmost good feeling and conviviality prevailed. After Mr. Urchs had welcomed the guests in fine rhetorical style, the writer had the honor to toast the ladies, Dr. Hirschfeld, of "Die Presse," toasted the American representatives of the press, Mr. Salzmann drank the health of Director Conried and wife, to which the former responded with thanks, and the great collector and connoisseur of ancient instruments, Mr. Morris Steinert, in a profuse and witty speech, brought the toast to the artists present.

For Wednesday, 12:30 P. M., the committee of the exhibition had arranged a *déjeuner d'adieu* in the Tonhalle to which about three hundred people were invited. The committee was present completely and Mr. Matscheko presided. The menu of this farewell dinner was excellent, the music furnished by the band of the Sharpshooters no less so, and the wines and speeches that accompanied the proceedings were of equal value.

Dr. Jaques was the first speaker, who again praised the merits of the Arion in warm and unstinting terms, called Miss Powell a girl blessed by the Lord and the Jeanne d'Arc (no pun intended) of the fiddle, and lastly wished all of us a safe and happy return.

After the band had joined in the general hurrah with the "Star Spangled Banner" and the flood of applause had subsided a little, President Katzenmayer thanked in deeply felt words and "with deeply moved heart," keeping the Princess Metternich and Mr. Conried well in the foreground as the promoters of the Arion's trip to Vienna, and lastly proposing a telegram of thanks to the princess, which proposition was received with cheers and was forthwith put into action.

Conried replied that it gave him the liveliest satisfaction to know that the Arion was as pleased with Vienna as Vienna was pleased with the Arion.

Imperial Councillor Dr. Auspitzer in a very telling speech thanked in the name of the exhibition promoters for the



Arion's visit and hoped that the Viennese would return it on the occasion of the Chicago exhibition.

Secretary Fitzmann, of the Schubertbund, dedicated to President Katzenmayer the ensigns and emblems of his society.

The American vice-consul, Mr. Maas, spoke partly in German and partly in English a toast in praise of the city of Vienna.

My turn came next to thank the members of the Vienna fraternity of the critical quill for their hospitality and amiability. Mr. Matscheko toasted President Katzenmayer; Professor Graedener, conductor of the orchestra and concerts of the exhibition, toasted Van der Stücken; Conrad toasted Richard Weinacht, &c., and this thing kept up until 4 P. M., when a little improvised ball, with real Viennese dance music, took the place of more feasting and speaking.

In the evening the intendant of the Imperial Opera House, which celebrated institution is closed from May 31 until July 20, gave, as the opera personnel was yet absent on vacation, an extra and gala ballet performance, to which the Arion was invited.

The ballets "Vienna Waltzes" and "Puppenfee" which were on the house bill were familiar to most of those present, they having been given so frequently at the Metropolitan Opera House, but "Sun and Earth" was a novelty which was hugely enjoyed. Everybody was more than pleased with the brilliant mise en scène, the gorgeous colors of the costumes, the enlivening dances and the charming dancers. Each scene, each picture awoke new delight, surprise and enthusiasm. All participants were loudly applauded and more especially the ladies Rathner, Pagliero, Alensch, Well and Kraus and the gentlemen Price, Van Hamme and Thieme.

After the ballet performances there was a general gathering at the Central Hotel, where thanks were tendered to the hospitable owner, Mr. Herold, who had treated us all so royally.

The next morning, Thursday, the 21st of July, at 7:45, we took leave of the old Kaiserstadt at the Westbahnhof. We all were sorry to leave, as in the short time of only five days we had learned to love Vienna and its ways, its inhabitants, its cheerfulness and its hospitality, and many there were among us who inwardly said not good-by, but *Auf Wiedersehen*. O. F.

### Dvorak's "Columbus" Cantata.

It is announced that Dvorak was asked to compose music in honor of the Columbus celebration, to be known as a "Columbus" cantata, and which it was designed to produce during the quadricentennial celebration in this city.

The words for this were selected by Mrs. Jeanette M. Thurber, president of the National Conservatory, but as may be seen from the following portion of a letter from the composer, written when the poem she selected reached him, it was too late to be properly set to music:

JULY 28, 1893.  
DEAR MRS. THURBER—In my last letter I informed you that I would write a "Te Deum," and now I am able to say that it is completed, and in a few days I will send it to you.

If you wish to have it performed on the occasion of my first appearance in New York, on October 12, together with my "Triple Overture," it would be necessary to get it copied immediately.

As to "The American Flag," by Joseph Rodman Drake (and the explanatory notes by his grandson, Charles De Kay), I can tell you that I like the poem very much—it is really a grand poem—and your selection for a patriotic hymn—"Columbus" Cantata—is very well fitted for music.

But what a pity it is that you did not send me the words a month earlier. It is quite impossible to get ready a work which will take about half an hour in performance in time for October, and so I was compelled to write a "Te Deum." I shall, however, go on with the work, from which every musician must get inspired.

Meantime, with many kind regards, I am, faithfully yours,  
ANTONIN DVORAK.

The poem "The American Flag," composed by Joseph Rodman Drake, as far as is known has not been made the basis for a patriotic hymn. What Dvorak thinks of it is to be seen from his letter. The explanatory notes, to which reference is made, by Mr. Charles De Kay concern the last four lines of the poem.

As generally published "The American Flag" concludes with four lines written by Fitz Greene Halleck. The original version, complete, as by Drake, was considered more appropriate, and this version was sent to the composer. The cantata will be produced here, it is anticipated, in January next.—Herald.

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## PERSONALS.

**Florence Drake.**—Florence Drake, the youngest of our aspirants to vocal honors, is the subject of our portrait gallery this week. Miss Drake is of English origin. She very early manifested great musical and dramatic ability, which was sedulously cultivated by her parents, and often assisted at private and public concerts and entertainments as a young cantatrice of no mean order and a Shakespearian reader of marked ability, sustaining such parts as those of "Portia," "Lady Macbeth," "Ophelia," "Ariel," "Rosalind," &c., astonishing and at the same time charming her audiences by her style and versatility. In the summer of 1889 a leading European tenor (an American by birth), having heard her sing, pronounced her voice to be superior in quality to many of our leading sopranos, and seriously advised that she should at once be placed under the care of the celebrated Marchesi, of Paris, to complete her musical education. This advice was followed. Miss Drake made her debut in Cleveland, Ohio, in compliance with a letter of invitation signed by over 300 persons, including senators, congressmen, judges, lawyers, clergymen, musicians, merchants, newspaper writers and others.

Here are a few of her press notices:

The young débutante songstress, Florence Drake, was given a flattering reception in Music Hall last evening at her testimonial concert. The large building was filled to about its capacity. The audience was a fashionable and brilliant one in appearance. Miss Drake is young, of medium size and dainty, yet cannot be called petite. Her voice is a full, rich, clear soprano, capable of great dramatic expression and replete with sweetness of tone. It is of equal calibre throughout, and the careful, judicious training it has received is clearly apparent. Her scale passages, cadenzas and trilling are phenomenally smooth and even for so youthful a voice. The "Cavatina" from Rossini's "Barbieri," was given with charming tone and evenness, and was encored to the echo. The singer gave in response the ballad "Sitting on the Stile" with pleasing effect. In the scene and aria from "Lucia di Lammermoor," Donizetti, Miss Drake showed great strength and capacity for dramatic expression. She gave it with excellent style, never faltering at any of the executive difficulties, and the rapid audience tendered her a tremendous encore. To this she gave a touching rendition of "Home, Sweet Home." Her last number was a double one, cavatina from Mozart's "Nozze di Figaro" and "La Zingara," by Donizetti. Her rendition of the former was good, and in the latter her display of smooth technic and volubility of execution again aroused the wonder and admiration of her audience. No doubt remains in the minds of her hearers that Miss Drake has a professional future before her of power and fame in the world. Miss Drake was the recipient of many handsome floral tributes.—The Cleveland Leader and Herald, September 18, 1891.

Miss Florence Drake appeared in Music Hall last evening for the first time since her return from Paris, before a critical audience and created a most favorable impression. Nature has blessed her with a voice of excellent timbre, which has been strengthened and developed by thorough and competent training and conscientious endeavor, until it is resourceful, flexible and sweet. Her range is wide. The upper notes are clear and flute-like and the lower register is peculiarly rich. Her style is easy and confident. Music Hall is too large for concerts. It is trying upon singers, and particularly young singers, but Miss Drake stood the test well and won. She was complimented on all sides by cultured musicians.—Cleveland Plain Dealer, September 18, 1891.

Miss Drake will be heard in New York some time this season.

**The Dvorak Violin Concerto.**—A prominent feature of Miss Maud Powell's repertory this season will be Antonin Dvorak's beautiful violin concerto, which is a novelty as yet in this city.

**Clara Poole's Success.**—At the production of the "Prophet," given by the new American Opera Company in Philadelphia, Mrs. Clara Poole scored another great operatic success as "Fides." The entire press were unanimous in their praise of her singing and great dramatic action. One more feather (or some such expression) to her cap. Very few foreign contraltos can command as fine a repertoire such as Mrs. Poole has at her finger ends, besides knowing them so thoroughly that she can appear in any of her operas at a moment's notice. So far she has sung in "Lohengrin," "Aida," "Trovatore," "Dinorah," "Prophet," "Gloconda," "Lucretia," "Carmen," besides many of the English repertoire, during this engagement.

**Marie Genay.**—Marie Genay, the talented young violinist, who has been studying and playing for some years at Paris under the best masters, has returned to this city. Her style is said to be musical and her technic unimpeachable. She will appear in concert this season.

**Mrs. Baldwin Returns.**—Mrs. Adèle Laeis Baldwin, solo contralto of All Souls (Dr. Heber Newton's church), who has been spending the summer in the mountains of New Jersey, has returned to her studio, 561 Fifth avenue, where she will be pleased to receive her pupils and friends.

**Etelka Gerster at Berlin.**—Etelka Gerster is engaged for the fall season at Kroll's in opera, and will open with "Linda di Chamounix."

**Bruckner's New Symphony.**—Anton Bruckner, the veteran Viennese composer, is just now occupied with his tenth symphonic work, which is to bear the suggestive title of "Gothic Symphony."

**What, Again!**—Amalie Joachim proposes to visit the United States again in January next.

**Rubinstein Will Play.**—Anton Rubinstein has promised to play on the occasion of the opening, shortly, of the new concert room which is being constructed at Berlin by Messrs. Bechstein. The Russian pianist composer will also

conduct some performance of his works during the coming season both in Germany and Austria.

**Vischer.**—Dr. Lampe Vischer is to replace Dr. O. Günther in the directorship of the Leipzig Conservatorium.

**Widor.**—Widor, the well-known composer of "La Korrigane," has just completed the score of a symphony for orchestra, organ and choral parts, which is to be produced at Geneva upon the occasion of the inauguration of a new concert hall in that town some few months hence.

**A Well-Known Vocal Master.**—Gedeone Olivieri, the eminent vocal teacher, is a passenger on La Champagne, due from Europe. Mr. Olivieri counts among his pupils Melba, Calvé, Eames, Van Zandt and Nordica, and Messrs. Jean and Edouard de Reszké, Jean Lassalle and Ravelli.

**Dead.**—Prof. Frederick J. Hager, of Elmira, a widely known musician, died on the street there recently of apoplexy. He was fifty-five years old. He was born in Switzerland.

**Victor Van Wilder.**—Jerome Albert Victor Van Wilder, musical critic of "Gil Blas," and one of the chief contributors to "Le Ménestrel," whose death was announced recently, was born at Welteren, between Alost and Ghent, August 21, 1835. He studied for a doctor's degree in law and philosophy at the University of Ghent, frequented the conservatoire, acquired a thorough knowledge of harmony, wrote for a time in the "Journal de Gand," and decided to remove to Paris when his talent as a writer on music had been recognized in Belgium.

He began his brilliant career in Paris by translating songs and ended it by extraordinary application in adapting to the French stage the works of Wagner. He published "Forty Melodies," by Abt; Schumann's "Myrthen" and an "Album," "Echos d'Allemagne," Rubinstein's "Mélodies Persanes" and duets, Mendelssohn's "Lieder" and duets, Chopin's songs, Weber's songs, "Les Gloires d'Italie," French versions of Händel's "Messiah," "Judas Maccabeus" and "Alexander's Feast," Schumann's "Paradise and the Peri," "Manfred," "Mignon," "Pilgrimage of the Rose," "Sängers Fluch," and "Adventitious," Rubinstein's "Tower of Babel," and A. Goldsmith's "Seven Deadly Sins." He adapted for the French stage Albert's "Astorga," Mozart's "Oca di Cairo," Schubert's "Häusliche Krieg," Paisiello's "Barbiere di Siviglia," F. Ricci's "Une Folie à Rome," L. Ricci's "Festa di Piedigrotta," Weber's "Sylvana," Strauss' "La Reine Indigo" and "Tsigane," Suppe's "Fatinitz," and Wagner's "Meistersinger," "Tristan und Isolde" and "Walküre."

His critiques and essays in various journals were authoritative and are to be collected for publication in book form. He published in 1880 a book on "Mozart: l'Homme et l'Artiste," in 1883 a book on "Beethoven: sa Vie et son Œuvre" and Mozart's ballet "Les Petits Riens," which had been produced in Paris June 11, 1778, with indifferent success according to an epigram of the time, and great success according to Mozart himself in a letter to his father, dated July 9, 1778.—"Times."

**Abram Ray Tyler.**—Abram Ray Tyler, one of Brooklyn's young organists (late of St. James' P. E. Church, Brooklyn), who went abroad for study and improvement with his teacher (Dudley Buck) early in June, is now in London, after visiting the musical centres of Germany and spending some weeks in Paris. He expects to reach home about October 1.

**Feininger.**—There is a letter in this office for Mr. Carl Feininger.

**Callers.**—Mr. John Broekhoven, the composer, of Cincinnati; Titus d'Ernesti, the pianist, of Utica; Achille Errani, the vocal maestro; August Hyllested, the Chicago pianist; Fanny Bloomfield-Zeissler, the pianist, who has been at the Vienna Exposition; Constantin Sternberg, Gustav Heinrichs, W. Elliot Haslam, late of Toronto, but now settled in New York as vocal teacher and choral conductor; Paul Miersch, cellist; Johannes Miersch, violinist and Otto Oesterle, the flutist, were callers at the office of THE MUSICAL COURIER.

**C. L. Staats.**—Mr. C. L. Staats, the well-known clarinet soloist, has been engaged for the preliminary tour of Sousa's new marine band. Every inducement was offered Mr. Staats to accept the position of soloist for the entire trip across the continent with this famous band, but owing to previous engagements which could not be cancelled he was compelled to decline the offer.

**Brewer.**—Mr. John H. Brewer, the well-known Brooklyn organist, was in Boston Friday.

(Incorporated May 1, 1891.)

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FRANK HERRERT TURBS, Musical Director.

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## Organ Loft Whisperings.

OUR ORGANS—(Continued).

ELECTRICITY AS APPLIED TO MODERN CHURCH MUSIC—THE ELECTRICAL ENVIRONMENT OF OUR CONGREGATIONS—STORAGE BATTERIES AND INSULATED WIRES UNDER OUR BAPTISMAL FONTS, MARRIAGE VOWS SPOKEN OVER WOUND DYNAMOS, AND THE FAVORITE PILLOW OF THE AGED DEACON A MERCURY TROUGH.

"And he shall hold the lightnings in the hollow of his hand."

THE modern church organ must be of as much interest to the electrician as to the musician. Above and beyond all, the latterday contrivance for efficient mechanism in the musical world is the marvel of the obedience of electricity to man's decree.

While in no case is it the direct or active force, in organ manipulation this subtle agency is made the silent, rapid and infallible means for directing the active force.

It is as if a man from being obliged to fell his own trees, hew his own wood, build his own fires, cater for and cook his own food, and wash his own dishes, should suddenly be put in possession of a perfectly trained and skillful chef through whom all orders are executed, leaving his vital and spiritual force free to the task of directing labor in place of its execution.

Almost all muscular force in organ playing is superseded by electrical and pneumatic agency.

By the merest touch of the organist's finger the key leverage is made to connect with lines of electrical wires, encased in small cables to the organ proper, making an almost piano touch, one of the boasts of the time. Modern operation goes with wind pressure, not against it; the result is an exquisite facility.

In obedience to the artistic demands of the player, electricity directs the pneumatic power by which certain positions of certain shaped valves may be changed and the variety in degree of loud and soft be secured.

By the agency of electricity may key box, wind chests and pipes of the organ be distributed, placed wherever convenient and as far from the current source as necessary. A stage organ may be completely dismembered and thrown about among the wings and flies, leaving space for stage setting and scenery. By it are echoes switched about through churchly ceiling and dome, bringing celestial effects to imagination's pew door. Kettle drum, bass viol, French horns by the dozen may be called into place in the great orchestral cyclones; for, look! by the detachment of the keyboard from the rest of the instrument the organ can play its part out of sight but in distinct hearing of the audience.

Electrical motors are found to be the most successful and satisfactory of any yet invented, the unreliable shifting belts, with their flap and squeak, being gradually superseded by the use of a resistance coil. There have been no water motors in the city since the passage of an ordinance prohibiting them, and gas has been found wholly unsatisfactory in operation, besides necessitating the regular attendance of the "gas man" upon the premises, which no sane or honest citizen could be expected to favor.

The electrical coupler is another mechanical peculiarity of recent time which produces wonderful effects, with no change to either keys or action. This fact the amateur organist will appreciate.

The new system of combination making also adds to man's capacity for being artistic.

By electrical aid the modern wind chest is no longer a plow, making of the organist a laborer. Deriving as it does all of its power from pneumatic pressure of the bellows, and using this pressure with the least possible motion, at the least possible distance from the point of attack, a single pipe or twenty stops may be opened or closed with far less exertion than the fastening of a lady's glove would cost, while the former "catastrophe" of the half drawn stop is made an impossibility, and the manipulation of the largest organ is made easy as that of a piano.

Even the swell boxes are made to open and close in obedience to movements of the swell pedals, communicated either by electricity or pneumatic power.

All this mechanism, so complex in result, so simple in action, extends downward from the keys into the room below, and then all the levers and contacts are spread out so that their action may be accurately observed, and any fault or irregularity be corrected with the utmost facility. While ample for all demands, the electrical currents used are extremely light and are dangerless.

Yet, even as all the various departments of artistic intelligence are subject to the one great brain control in man, so is the organist's mentality, as master of all these obedient forces, made free to go forward to the full extent of his ability toward the full fruition of creation, which is the essence of spiritual development.

In the apparatus of the Marble Collegiate Church there are twelve distinct mercury troughs, besides 116 mercury cups, required for the option coupler, and a total of 623 different electrical contacts in and upon the small key box, which is scarcely five feet high and which looks no more important than the ordinary roll top office desk. Five

cables conduct the various insulated wires from this innocent looking box to the gallery organ over the ceiling of the church, four other distinct cables being required for the chancel organs! The storage battery is located in the chancel bellows room. Its electro motive force (eight volts) is fed over the same wires that light the church and run the motors.

Few, indeed, of our passive worshippers can realize the study required to arrange the currents for the various methods of supply and shutting off necessary to the playing of a simple hymn.

"Main line switches," "starting boxes," "cut out switches," "automatic belt shifters," "fast and loose pulleys," "wound dynamos," "storage batteries," "rheostats," are a few of the contrivances serving as environment for the latterday saint. No wonder congregations are restless and nervous. No wonder they twitch and move more and sleep less than their forefathers did. No wonder that great enterprises are hatched and great schemes planned in the magneto-human organism forming the pew sitters of 1892!

Among the prominent electrical organs of this city are Grace Protestant Episcopal Church, Calvary Protestant Episcopal Church, the Music Hall, Protestant Episcopal Church of the Holy Communion, St. Bartholomew's, St. Leo, Sacred Heart, Calvary Baptist, St. Agnes', St. George's. The beautiful organ destroyed by fire in the Metropolitan Opera House was electrical. Those in the shop for the Mendelssohn Glee Club and for the Church of All Saints in Harlem are also under lightning control. The organs in Chickering Hall and at St. Thomas' Church are partly electrical. Of important electrical organs out of the city are the Auditorium, Chicago; the Garden City, L. I., American Academy of Music, Philadelphia, and Trinity M. E. in Denver, Col.

FANNIE EDGAR THOMAS.

## FOREIGN NOTES.

**Unhappy Singers**—London, September 10, 1892.—There is dismay in the ranks of the operatic artists in London whose signatures are found at the bottom of the contracts with Messrs. Abbey, Schoeffel & Grau for the proposed season of opera in America, which was to have begun at the Metropolitan Opera House this fall.

A copy of the Paris edition of the "Herald" containing Schoeffel's statement that these contracts were all cancelled by the fire has wrought this havoc.

No less a personage than Sir Augustus Harris, who has seen one of these contracts, holds that Mr. Schoeffel's contention will not stand for an instant. Even if the contracts are vitiated as regards New York they will hold good as regards the rest of the tour, provided they are all of the same tenor as that seen by Sir Augustus.

One important member of the company at least flatly repudiates the view taken by Mr. Schoeffel. This is Sandow, the strong man, who was to have been a feature in one of the operas. He declares he will hold Messrs. Abbey, Schoeffel & Grau to their bargain, and sue for heavy damages if they break the contract.

In the meantime Mr. Mapleson, Sr., and Mr. Marcus Mayer are putting their heads together, and there is a probability of their forming a strong company to give Italian opera at Hammerstein's new house during the winter season.—"Herald."

**An Operatic Clock that Sings.**—The "Petite République Française" says: "A French engineer, Mr. Terrier de Villeneuve, who is living at present in New York and has worked for some time past in connection with Mr. Edison, is about to send to the Chicago exposition a unique clock. The clock, which will be combined with a phonograph, will in twelve hours perform the four operas of 'Lohengrin,' 'William Tell,' 'The Huguenots' and 'Faust.' The phonograph will reproduce the voices of the most celebrated singers who have appeared in these operas, such as Patti, Faure, &c. The orchestra will be a phonographic reproduction of the Grand Opéra of Paris."

**Frankfort-on-the-Main.**—Unusual activity is to be displayed during the season about to commence at the Frankfort-on-the-Main Opera, where, besides the leading operatic works of Mozart, Weber, Beethoven, Meyerbeer, Verdi and others, a "cycle" of Wagner's music dramas is to be given, extending from "Rienzi" to the "Nibelungen" tetralogy, the latter to be produced several times. In addition to these attractive features, Mascagni's "Cavalleria" and "L'Amico Fritz," both on the same evening, will be included in the repertoire. The Frankfort Opera, we may add, is not one of the state subventioned institutions of the fatherland.

**The "Allgemeine Deutsche Musik Verein."**—The musical performances in connection with the meeting of the Allgemeine Deutsche Musik Verein on the 16th and following days of this month, at Vienna, will include a scenic representation at the Imperial Opera of Liszt's "St. Elizabeth" (16th inst.); the same composer's symphonic poem, with choruses, "Prometheus," and orchestra works by Wagner, Goldmark, R. Strauss and Brahms. Liszt's "Coronation Mass" ("Krönungs Messe") is to be given

in the Court Chapel on the 18th inst., under the direction of Professor Heilmesberger.

**A Converted Gaul.**—Under the title of "Pèlerinage à Bayreuth" an interesting contribution to French Wagner literature has just been published in Paris (Savine, éditeur) from the pen of Emile de Saint Alban. The author, until lately an unreasoning antagonist of the Bayreuth master, has returned from the Festspiel his ardent and unconditional admirer.

**A New Opera.**—A new opera, "Die Teufelslocke," the libretto by Bernhard Buchbinder, the music by Robert Fuchs, the Viennese composer, is to be brought out next month at the Leipzig Stadt Theater. Jahn, the director of the Imperial Opera in Vienna, will be present on the occasion, with a view to the subsequent production of the new work in the Austrian capital.

**Its 150th Anniversary.**—The Berlin Royal Opera is preparing to celebrate on 7th of next month the 150th anniversary of its existence. The house was inaugurated October 7, 1742, by the first performance of an opera written to an Italian libretto by Graun and entitled "Cesare e Cleopatra." The first performance of any opera in Germany was that of Heinrich Schütz's "Daphne," produced at Torgau in 1627.

## HOME NEWS.

**Cappa in the Far West.**—Carlo Cappa and his famous band are winning glory in the far Northwest. He played last week with overwhelming success at Tacoma and Portland, Ore., and, as usual, made a great sensation.

**Edmund J. Myer's Summer Season.**—Edmund J. Myer has just closed a delightful and a prosperous season with his summer school for the voice at Round Lake. After spending a few weeks in the mountains he will reopen his studio in this city October 3. Mr. Myer will return to Round Lake next summer.

**The Seidl Concerts.**—The Seidl concerts at the Madison Square Garden are extremely popular, the programs under the great Wagner conductor being all that could be desired from the eclectic point of view. Several singers have appeared, and on Friday evening Constantin Sternberg, the well-known composer pianist, played (first time in this city) Godard's "Introduction and Allegro," for piano and orchestra, and thereby deserves the gratitude of both the public and the critics for introducing such a delightful and thoroughly musical novelty. On being recalled Mr. Sternberg played his own taking "On the Lagoon," and later, "In der Nacht," Schumann; "Pan and His Flute," Godard, another charming novelty, and the pianist's clever "Tarentella." Mr. Sternberg was warmly received after his too long absence from our concert platform.

**The Towers School of Vocal Music.**—This excellent school is at 9 East Seventeenth street, and is under the direction of John Towers, formerly leading singing boy, Manchester Cathedral, England, and subsequently solo bass, Royal Academy of Music, London; pupil of Pinatti and Regaldi, Royal Academy of Music, London, and of Kullak and Marx, Berlin; member of the Sing Akademie, Berlin; director vocal department and lecturer, Utica Conservatory of Music; author of "Let Children Sing," "Modern Singers and Singing," "An Easy Catechism of Music," &c. Among other attractions of the school is the following:

Every pupil has the option of attending the talks on English and French literature (the latter in French), given occasionally by Mrs. Towers. The value of these talks is no little enhanced by the fact that Mrs. Towers, in addition to knowing Dickens, enjoyed the great privilege of the personal friendship, among others, of Philip James Bailey, Miss Braddon, Bulwer-Lytton, Carlyle, Dickens, Flourens, Gilfilian, Miss Martineau, Mazzini, John Stuart Mill and Thackeray.

The whole of these advantages are offered without any additional fee or charge whatsoever.

**Zielinski Plays.**—Energetic Chevalier de Zielinski recently played at a concert at Niagara-on-the-Lake pieces by Bruno Oscar Klein, W. L. Blumenschein (the barcarolle), Karganoff and Emil Liebling. Mr. Zielinski might very appropriately be called the novelty pianist.

**A New Boy Soprano.**—Music lovers of this city are to have a chance in a few weeks to listen to the lad who has attracted marked attention in the West as the "boy soprano." He is Cyril Tyler, a ten year old Italian youngster, with long, curly hair and a strikingly handsome face. Edgar Strakosch, the son of the impresario, will introduce him to New Yorkers for the first time on September 20 at a private entertainment.

The lad is the son of Mr. Tagliere, an Italian opera singer, who married a French opera singer, and he inherits musical ability from both parents. He sang some time ago in Theodore Thomas' concerts in the West, and was heard also in Grace Church, Detroit, where he was the vocal star of a choir of seventy voices. The boy is remarkable for the ease with which he attains "high C" and for the extent of his repertoire, which includes recitatives and arias from the Italian composers, as well as anthems and cantatas by Mendelssohn, Handel and Gounod. He sang Gounod's "Ave Maria" in the Thomas concerts.



Manager Strakosch has arranged for a series of concerts in this city in October. He believes the lad will duplicate young Joseph Hofmann's success with Gotham's music lovers. He will arrive on the 15th inst.—"Sun."

**The Southern Conservatory of Music.**—This school is at Rome, Ga., and was established in 1885, P. J. Fortin director. This is the faculty:

Piano—Mrs. P. J. Fortin, Miss Hattie L. Connor, Miss Katie Walsley.  
Violin, Viola, Violoncello—Mr. P. J. Fortin, Miss Alida C. Printup.  
Vocal, Choral Singing—Miss Ruth Elvidge.  
Theory, Harmony, Counterpoint—Mr. P. J. Fortin, Miss Katie Walsley.

**Opera at the Music Hall.**—The possibility of grand opera being given in this city during the winter with first-class artists has brightened since it was announced that the Music Hall would be by January 1 in possession of an immense stage as large as the one in the Metropolitan Opera House. The work on the alterations will begin about the end of the present month. Mr. Morris Rene, the president of the company, is now in Europe consulting with Mr. Carnegie, and it will not be definitely known whether it is the intention of giving opera in the hall or not until he returns. It is thought that if any opera is given it will be German and under the direction of Mr. Walter Damrosch.

There was a rumor that Messrs. Abbey, Schoeffel & Grau would make a proposition to the Music Hall directors to give opera in their building, provided they guaranteed the stage would be ready by January 1.

Mr. Anton Seidl said that he had heard nothing about a plan of giving German opera at the Music Hall. He thought New York could not support the Music Hall as an opera house and the Metropolitan Opera House at the same time if the latter was rebuilt. He said German opera would pay if properly given, but favored the Metropolitan Opera House, which, he said, is the home of the glorious past and of the glorious future of music in this country.

Mr. Oscar Hammerstein said that to give grand opera in Music Hall the building, to meet the requirements of the law, would have to be rebuilt. The law allows, he says, the auditorium of a theatre to be but 10 inches above the level of the sidewalk, while the auditorium of the Music Hall is about 15 feet above the sidewalk. Mr. Hammerstein intends, as is known, giving grand opera in English at the Manhattan Opera House during the winter, and thinks that his organization is the only one which will be heard here.—"Herald."

**New York College of Music.**—Alexander Lambert will give his first concert this season at the New York College of Music on Monday, October 3.

**Musicians' Protective Union.**—The Musical Mutual Protective Union held its quarterly meeting last week at its headquarters at 64 East Fourth street. The union heartily indorsed the letter which President Bremer wrote to the Secretary protesting against the decision of the Treasury Department classifying imported musicians as artists instead of workmen brought over under contract. The union has all along insisted that the general run of musicians are simply workmen, and that consequently all musicians brought to this country on contract must come under the provisions of the alien contract labor law.

The proposition to build a house to be used as headquarters of the union came up, but there was a good deal of opposition to the project and the matter was tabled. The meeting decided to change the rule to give six performances a week in opera to five. Formerly four performances were given, and then at the request of the opera managers the union made it a rule that the orchestras and bands should give six performances a week. But as not more than five performances had ever been given it was decided to make that the rule.

It was announced that Bandmaster Henry Hall, formerly leader of the Old Guard Band, had been expelled from the union because he had refused to pay his musicians what they claimed was due them.

The meeting appointed the following committee to make nominations for officers that are to be elected at the December meeting: Messrs. Hobday, Norris, Nohles, Matteo and Lange.

**Mrs. Carl Alves.**—Mrs. Carl Alves, the well-known contralto, has returned to the city after a pleasant vacation.

**The Grand Conservatory of Music.**—This school has quite a number of pupils for the fall season. Increase of patronage requires increase of facilities to meet the situation. In consequence of this the following additions have been made to the faculty, viz.:

Piano—V. S. Benham, J. Wilhelm-Mofsky, who proved a fine pianist last season at the many concerts given.  
Violin—L. de Praag, formerly soloist of the Crystal Palace concerts, London, England.  
Harmony, Counterpoint and Fugue—J. Samson Tipson, Mus. Bach., Oxford.

In addition a large stage, with full sets of scenery and every modern appointment, will be at the disposal of the students in the operatic department.

**Testing Voices.**—It is a singular fact that the supply of female singers for the stage this season is greater than ever before, and far in excess of the demand, though there are

more light opera companies being organized and there is a greater request for singers in farce comedy than in any previous years. A year ago it was exceedingly difficult to get chorus girls enough to properly equip operatic companies. Now there are two chorus girls to every situation, although the number of situations is doubled.

"I just want a chance to have my voice tried," pleaded a pretty young girl of some experience to a friend on Broadway. "I never thought I would go in the chorus again, but there are so many nice girls going on the stage now I'll be lucky to get a chance to sign for the chorus."

Trying voices takes a good part of the manager's time at present. To try a voice properly a theatre is necessary. A voice which fills an ordinary room may be too light for operatic work. Besides the stage a good pianist is necessary. Every empty theatre in New York re-echoes during the day to the operatic yowls of voices, male and female, that are being tested for possible engagements. Some days a dozen applicants are sitting around in the wings at the same time awaiting their turn. Pretty and well shaped young women with good voices are always in demand—especially if they have had any practical experience in opera.—"Herald."

**The Violoncello.**—It is idiotic, according to Mr. Edward Howell in the "Victorian Magazine," to speak of the "cello." "Cello" simply means "little." If in these days of hurry a short name is necessary, let this instrument be called the "bass." At the beginning of the century the cello—we beg pardon, the bass—was fashionable. George III. and George IV. both played upon it. Its precursor was the viol di gamba or bass viol, with a flat back; the sound holes formed a crescent, the strings numbered five to seven and the fingerboard was fretted. The tone of this instrument was too small, and the violoncello was evolved as a baritone or light bass instrument about 1650. The finest classical solos for this instrument are Sebastian Bach's six sonatas. Duport's instruction book, written 100 years ago, is still (with very slight alterations as to methods of fingering) quite up to date. The English hold their fingers stretched out over the fingerboard in the first position, with every finger over its proper note in the scale of C. This keeps the fingers and hands always in readiness. The French hold the fingers sloping back as in playing the violin. This necessitates bringing the finger forward for each note, causes a loss of grip and a perpetual glissando. The right hand of the player has not only to move the bow, but to hold it, for the cello bow does not, like that of the violin, rest upon the strings. The bow is best held all round, the second finger resting on the nut, the little finger tackling the extreme end and the bow being controlled by the first finger. The instrument is not now held by the legs, but rests upon a peg of wood or steel which touches the floor. The ladies introduced this fashion, which is best for all. Piatti, however, still holds his instrument in the old way.—Exchange.

**Not for Milwaukee.**—Max Heinrich denies by cable that he has accepted a professorship at the Milwaukee Conservatory of Music. He will, however, make a tour this season in America.

**Ragna Linne Strable.**—Mrs. Ragna Linne Strable, a pupil of Marchesi, has been engaged as vocal teacher at the American Conservatory of Music, Chicago, J. J. Hattstaedt director.

**The Columbian Celebration.**—Henry Wolfsohn has been appointed general business manager of the Columbian Celebration of the German Singers, which takes place at the Seventh Regiment Armory October 11, when Melamet's prize cantata, "Columbus," will be produced for the first time in this country, 3,000 singers and 150 orchestra participating under the composer himself. The following soloists have been engaged for the work: Emma Juch, Marie Groebel, E. C. Towne and Heinrich Mayr. Besides the cantata the "Star Spangled Banner" and "Hail Columbia" are also on the program. The entire audience is expected to be at least 8,000, and will be requested to join with the orchestra and singers.

**Emma Juch.**—Emma Juch, although she has had many flattering European offers, has concluded to remain here for several months to fill a number of excellent engagements. She will sing at the Columbian celebrations in New York and Baltimore, also in a number of concerts in Cincinnati, Providence, St. Paul, Boston, Washington, and several with the New York Philharmonic Club.

**Fernow at Ithaca.**—Sopbie Fernow, the pianist, has been engaged as teacher at the new Ithaca Conservatory of Music, which opens September 19.

**Celia Schiller.**—This talented young pianist will be under the sole management of Louis Blumenberg this season.

**A RARE CHANCE.**—A musician of universal gifts, one who has been educating young musicians of advanced culture and fitting them for important positions, can be secured as a music teacher in a college or university or in a conservatory of music. Specially adapted for courses in musical aesthetics and literature, lectures, and in the departments of harmony, counterpoint and composition. Address, care of this paper, "University."

## Henry C. Timm.

TO the younger generation of music students and music patrons in New York Mr. H. C. Timm, who died at his home in Hoboken last Sunday a week ago, was only a name and fading tradition. He had long ago been compelled by failing health and the infirmities of age to withdraw from the active pursuit of his profession, and in later years he was so completely out of the public eye and ear that his very existence seemed forgotten. Yet for several decades Mr. Timm was one of the most prominent figures in American musical life. Fifty years ago he was one of the leading piano players of the city. He was also one of the founders of the Philharmonic Society, assistant director in its third and fourth seasons, president from its seventh to its twenty-first season inclusive (that is from 1848 to 1863), and an honorary member from the latter date to his death. He was pianist, organist, horn player, trombone player, composer, conductor—in short in his time, the period when the foundation of this splendid edifice of musical culture which is now the city's pride was laying, one of the best equipped musicians in the country.

His activity may be said to have compassed half a century, for it was only seven years ago that he appeared upon the local concert stage for the last time. The occasion was a benefit concert managed by some of the leading musicians in the city, which had for its purpose amelioration of distressful financial circumstances into which he had been plunged by the failure of a bank in which his life's savings had been invested. The concert took place in Steinway Hall, on November 21, 1885. Mr. Thomas conducted the orchestra, and Mr. Timm figured in the capacities wherein he had once been distinguished. He played a movement from Beethoven's concerto in C minor, and with Mr. Richard Hoffman Mozart's concerto for two pianos in E flat. The orchestra played an "Inauguration March," and a choir, solo singers, and the band performed portions of a mass composed by Mr. Timm fifty years before. These original works were conducted by the concert giver. Mr. Timm was then seventy-four years old, yet we find that the "Tribune's" reviewer was able to praise his work for its intelligence, clearness of execution and "fair amount of power."

Concerning the original composition the reviewer said: "The vocal music is fluent in melody and its harmonic texture is pleasing, the style, of course, being old. The more modern and ambitious effort disclosed in the 'Inauguration March' resulted in a less satisfactory manner, the execution of a purpose to weave into the march the strains of 'Hail Columbia' and 'Yankee Doodle' plainly presenting a more difficult contrapuntal task to Mr. Timm than he could perform to the satisfaction of a musician."

Mr. Timm was born in Hamburg, July 11, 1811, and remained in his native town until he was twenty-four years old, when he came to New York. His chief musical studies were made under the direction of Albert Gottlieb Methfessel, whose part songs for men's voices were once extremely popular and may yet be heard. On his arrival in New York, in September, 1835, Mr. Timm took part in a concert at the Park Theatre, given for the benefit of John Kemble Mason. He leaped at once into public favor. Teaching was not to his taste, and he went on a concert tour through New England, which proved unsuccessful and he was forced to earn a livelihood for a time playing second horn in the orchestra of the Park Theatre.

In the course of the next few years he was conductor of an opera troupe which made a tour through the South, and organist of a Baltimore church for six months; he gave concerts with Velans and the baritone De Begnis, and was chorus master and trombone player for C. E. Horn, who was then giving performances of English opera. The theatre burned down and Mr. Timm became organist of St. Thomas' Church and finally of the Unitarian Church. In the latter post he remained eighteen years. Mr. Timm was an excellent reader of scores and during all his long connection with the Philharmonic Society generally performed the duties of accompanist for the solo singers who took part in its concerts. In a brief memoir written by him a few years ago for Ritter's "Music in America" he says:

"I seem to have been, for over twenty-five years, a kind of sine qua non at all concerts given during that time, playing accompaniments to all soloists, both vocal and instrumental. I modestly may claim that this was my forte rather than anything else."

Mr. Timm was also frequently a solo performer at the Philharmonic concerts. In the memoir heretofore mentioned he preserves a record of an interesting incident, illustrating the patriotic feeling which seized upon the New York public at the breaking out of the War of the Rebellion. Here is an anecdote in his own words:

"It was at the beginning of our civil war. The news of the firing upon Fort Sumter had arrived the day before our last concert that season. We had many thousand copies of the words of 'The Star Spangled Banner' distributed at the entrance of the Academy of Music on the evening of the concert, with the request to the audience to join in the



chorus. The audience was very large on that occasion. After the performance of the last piece on the program the largest flag we could procure was let down from the flies of the stage, forming a background to the orchestra. I then led Miss Brainerd, who wore a scarf of the national colors, to the footlights. After long and tremendous applause she began to sing with her fine voice the best of all our patriotic songs, 'The Star Spangled Banner.' I shall never forget the almost wild enthusiasm of the whole audience when the chorus broke in; the waving of handkerchiefs and hats, the tremendous noise of the stamping of feet and canes."

This concert must have been the last of the nineteenth season, which took place on April 20, 1861. Mr. Timm when he wrote his memoir thought that he resigned the presidency of the Philharmonic Society after the season which had this exciting close; but in this he was in error; he remained in office till the close of the season of 1862-3. —"Tribune."

### The World's Fair Music Hall.

**DIRECTOR OF WORKS BURNHAM** has given out the plans and perspective drawing of the World's Fair Music Hall, Casino and peristyle. The three structures together have a total continuous frontage on the lake of 830 feet, extending from the Agricultural Building on the south to Manufactures Hall on the north. The Casino, situated on the lake shore just south of the entrance to the grand basin, is 246 feet long, 140 feet wide and three stories high. The Music Hall, directly across the grand basin and close to the Manufactures Building, is an exact duplicate of the Casino in dimensions, though not in arrangement. Connecting these is a peristyle 500 feet long, with ninety-six columns and a great arch over the water entrance from the lake to the grand basin. This arch, which is to be the central and crowning feature of a magnificent architectural composition, will be called "The Columbus Porticus." Crowning the porticus will be an immense group of statuary on a pedestal 39 feet square and rising to 150 feet above the lake level. The group typifies "Winged Victory," and is composed of four horses drawing a chariot in which rides the figure symbolized.

The Music Hall will be used solely for the purpose implied by its name. An auditorium with a seating capacity of 2,500 and a stage that will accommodate a chorus of 3,500 are among the features of the first floor. The upper stories are finished off with galleries. The entire space on either side of the grand vestibule in front, including the three stories, is reserved for the offices of the Bureau of Music. A rehearsal hall 60x60 feet is the most conspicuous feature of the second floor.

The first floor of the Casino will be occupied by the Bureau of Public Comfort, which is being organized now for the general care of visitors. The two upper floors are intended for restaurant concessions.

The peristyle or colonnade connecting these two buildings is 500 feet long and 60 feet deep, and takes the form of a double series of columns, with intervening spaces of 18 feet. Each column is 50 feet high and 5 feet in diameter. Where the colonnade is broken by the grand canal entrance the Columbus Porticus is introduced, bridging the canal with a span of 38 feet and making a complete and harmonious effect. On this span will be inscribed the names of great explorers of America. Over each pedestal on the outer edge of the colonnade will be statues of heroic size representing the States and Territories of the United States. Above, the columns carry a rich entablature. Extending along the roof of the peristyle, 25 feet in width, is a roof garden, perhaps the best point of view on the exposition grounds, and accessible both from Music Hall and the Casino. On the frieze of Music Hall will be emblazoned the names of great composers, while the frieze of the Casino will bear the names of men famous for lighter composition.

The design for all the structures is by C. B. Atwood, designer in chief for the exposition, who planned the fine art galleries of the fair. The architecture of the structural series is severely Roman classic in style, following the order of the Jupiter Stator temple in the details. Work has been begun on all three of the edifices and Director of Works Burnham hopes to have them ready for the dedication ceremonies in October.—Chicago "News."

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### The Song of the Comforter.

BY JOHN J. A'BECKET.

**F**ROM the rough yellow road led a path to a small wayside chapel, while higher up, its white walls rising above the encircling green like the soft breast of a dove, stood the Convent of the Comforter, a thin blue smoke oozing indolently from one of its chimneys. Over all like a sapphire stretched the pure serenity of a cloudless sky.

Up the road slowly came a young girl. Her lagging steps and drooping head were a pathetic strain of dissonance in the symphony of the buoyant spring. In nature, such joyous energy in its calm vernal functions; in her, such a protest against the weariness of being. It was like a tear in a circle of brilliants.

Climbing to the lichen covered top of a rock by the roadside she sat down.

Not ungrateful to the tender fellowship of the bright springtide she wondered wearily whether time would bring her ever again into unison with happiness, or would death, which had passed her by as she waited wistfully for his coming, return again and take her?

She had been a year in Europe, alone. Through a long ordeal of severe study she had labored unflinchingly to perfect an exquisite voice, sustained by an ardent desire to compass the highest that her art could yield. Her master, so sensitive to artistic excellence as to be crabbed, and so independent, through success in teaching, as to be merciless to mediocrity, devoted himself to her progress with an unflagging vigor. Six weeks ago he had said to the girl, with a brusque wave of his hand:

"Go, and conquer the world! I can do no more for you. You have a voice which God can listen to with complacency. The world will listen to it, too." She had secured a good engagement. Her master and his friends had made the verdict of the public a matter of little doubt. She, herself, with the fervid exultation of a musical temperament, felt that she was about to gather a plentiful harvest of glory and of riches by her powers. It was the dawn of her day of triumph.

Then—oh, the agony of reverting to it!—her sorrows came. Time might soften the death of her mother to her. Perhaps in years to come the sense that she had been absent from that New England death bed where a lonely woman yearned for the touch and glance of a daughter might grow less a reproach. Now, it was hopelessly bitter to think of the pitilessness of death in taking her as the term of her sacrifice ended and reward to the hundredfold was about to begin.

Yet this was a wound of nature, and nature has her antidotes. But for him! Could the time ever come when the thought of what he had done would not be like the stroke of a whip? She could not recall that cruel letter of his without a flush rising in her cheeks as if she had been buffeted. It had struck her down with such double force, coming so fast on her mother's death. Her first instinct on rallying from the anguish of that stroke had been to turn to him; to think what she was to him, what he was to her. The world was not empty while that frank, faithful, blue eyed New Englander wore her in his heart, that noble soul whom she was proud to honor and love.

There was the pang! Each time she recalled him it was to go through this brutal task of correcting herself again. The man she had worshipped was a phantom. She had created it and set it like an idol in her heart, and he had cast it out. She had put him there for what she thought him, and he had forced her to dethrone him for what he was.

She had been very ill. But the fibre that feels most is the fibre that parts last. She did not die; she regretted even yet that she had not. But, in spite of her waiting at the open portal with more than resignation, death had passed her by. A languid woman had come back to life; a woman who awoke in the morning with a pang to recovered consciousness, and who, at night, sank into sleep's oblivion with a sigh of relief.

She had not sung once since her sorrows had stricken her. They had cared for her till she reached convalescence. Then, with his dogmatic kindness, Ferrari had told her to go to the mountains and rest in the soft spring till she felt the need of music again.

"When you wish to sing, you are cured," he said.

She had come obediently. It was comfort to have someone assume the mastery and direct her course when she felt such a listless indifference to all things that she could determine herself to nothing. She had come here to this little village, clinging to the slope of the mountain, and had gone to a simple, good hearted *contadina*, whose deference was not without dignity. She had a room about whose windows vines clambered, and looking forth from them she saw the woods rising above her, and the red tiled roof of the Convent of the Comforter pricking through the trees. The little church could not be seen. Bianca used to go there on Sundays and hear one of the brotherhood sing the mass.

Each day the girl walked forth, submitting with patient

resignation to the burden of a life despoiled of appetite, aim and vigor. This gladsome day of spring was the first that had seemed to quicken her vitality, and she rested in its peace and almost forgot.

So she sat there on the great rock, the waves of melancholy lapping her soul, with her dark eyes looking up to the blue of the overhanging sky. As she let them fall they descended on the figure of a young monk, slowly walking down the road saying his office from the breviary which he carried in his hands. He was in perfect harmony with the scene. Tall, broad shouldered, supple, with the sinuous movement which goes with elastic muscles, there was a rhythmic smoothness in his gait. His eyes were riveted on his book. The thick brown hair clustered about his broad forehead, and his cheeks, with their clear olive tint, sank in slightly below the cheek bones. His eyelids were large and full, with long, thick lashes.

For some nameless cause the girl felt an instant affinity with him. The suggestion of strength and calm control was supporting. He turned up the little path which led off from the road to the church and disappeared. It seemed a loss as he passed from view, and she felt drawn after him. He looked so simple, so true; and what was true came home to her. And to her sore heart there was something appealing in the thought that he was cut off from the world, buried here in the white convent, mother and sisters left behind him forever down in the plain below.

As she sat in her reverie the tones of an organ came to her from the church. It must be he who had gone there and was playing. Soft and low the strains were borne to her in faint gusts of melody. She felt her soul stirring beneath the influence of the music as it had not since her life had grown so dark.

She stepped down from the rock and slowly made her way up the path. The music sounded fuller as she approached. She went on until she stood at the porch of the church and saw it was empty. She hesitated a moment and then entered; the interior was bare and poor; the walls were whitewashed. At the end was an altar, in front of which hung a brass lamp suspended by a long chain from the ceiling.

In it glowed a spark of red, where a burning taper shone through the thick ruby glass. On the right hand side of the little sanctuary was a pieta, the Mother of the Christ with her dead son stretched across her lap. Through the cold, bare church surged the music. The monk was apparently improvising, for there was no strict development of theme; only the merging of one phrase into another as they occurred to him.

She put an old chair which stood near, back against the wall, and sitting down, closed her eyes and abandoned herself to the sweetness of the music. The monk had a musician's soul in him; she could tell that by the way in which his wandering fancy touched the keys. There were sudden transitions, though all he played was grave and sweetly sombre. Her soul lived with new life as she sat there motionless, while the waves of music rolled through the little church, broke about the mother and her dead son and flowed back upon her in rippling consolation.

Oh, the restfulness of it! She uttered a sigh of thanksgiving that music could still so master her spirit. No converse could have done for her what that dignified harmony did; it was a messenger of peace. She sat there unable to move, and uncaring, till she heard the flow of music cease, and then a slight sound as the cover was placed over the keyboard. She rose at once with a long sigh and hastily left the church. She did not wish the monk who had gone there and played his soul out on the organ in the sacred confidence of solitude to know that another, and that other a woman, had listened to his communings with his spirit. She felt that he had expressed himself as naturally and as artlessly through this medium as the birds moving through the cloister of the woods. He was singing his spring song—a song like theirs, without words, but a song grave and sweet, and with soul in it.

She walked slowly back to Bianca's cottage where the vines clustered so thickly about her windows. The good peasant woman looked at her when she came in and sighed to herself. Under the pale cheeks of the girl was a delicate pink color, and there was a brilliant light in her large eyes. There were signs of greater vigor, perhaps, yet they only seemed to accentuate her frailty, but the good Bianca kept these thoughts within her heart. To the girl she spoke cheerfully of the bright spring day. Had her walk refreshed her? Yes; she felt better than she did when she went out. She felt stronger. She did not tell Bianca that the monk's music had sent the blood coursing through her more than the ravishing day. That was her secret. Untold, it seemed so much more a solace all her own.

The Italian spring held many of these days of delicate brightness as the earth ripened on into the flush of summer. The girl took her way up the mountain road with a lighter heart, even if her steps had not a more elastic tread. She knew no tonic could do her such good as that pure music with its mellow chords and subtle transitions, like a change from tears to a smile. The thought that pleased her most was that the young monk was pouring out his



soul into these strains of music. And she grasped them so clearly! There were sadness and resignation, and at times, jubilant measures of hope in his chords; never despair, nor the bitter unrest which beats against bars.

She began to feel that she was getting better. As she sat and listened to the pleading tones the feeling within her was not happiness, not excitement, not melancholy; but it participated in them all. It was rest and comfort. She could have sat for hours in this glad emancipation from her weary self. When the music ceased it was an effort to rise and hasten forth, the mantle of her sorrow falling heavily about her again.

She always felt this desire that the strong monk should not learn she was there. Should she know that he was playing with the consciousness that one was listening to him, even were he to play the self-same music (and she was sure he would not), it would have appealed to her in not this subtle, comforting way. His soul exhaled some sorrow to itself, alone, and her soul felt it, unknown. The charm lay there.

The monk was so recollected that he never remarked her. Two or three times he had passed her on the mountain road. But his eyes were either fixed upon his breviary, for he seemed to be saying his office much of the time, or else they were modestly cast down. After a while she felt safe in meeting him, it was so hard to distract him from this concentration. It was only through his music that he seemed to go forth from himself, and then it was a flight toward heaven.

Happily for the girl he went almost every day to the church and played upon the organ. There were certain airs which he played frequently and she got to know them and to look for their recurrence. One in particular appealed to her more than any other. The monk gave it with an intensity of expression that showed how deeply he felt it. It was a series of aspirations, prayerful, but exultant withal; the softly pleading tones of the prelude would swell into greater strength, and, as if soaring higher and higher with the increasing fervor of the suppliant, closed in a very ecstasy of impassioned entreaty. She got quickly to know it by heart, and often as she sat at the vine clad window of Bianca's cottage and saw the night draw down over the mountain, the music sang itself in her heart, while she watched the stars pierce through the dusky blue of the sky.

One morning a few weeks later Bianca had sallied forth to mass in the little church. When she returned and they were eating their simple breakfast she said to the girl: "Miss, I remembered you to-day in church. It is the Feast of the Holy Ghost. They call him the Comforter, you know, and I prayed that he would comfort you in body and in mind. The hymn to Him is very beautiful, dear lady."

"Then that white convent in the woods is the Convent of the Holy Ghost, is it not?" she returned. "They call it the Convent of the Comforter."

"Yes," answered Bianca. "Would you like to read the hymn in the breviary to the Holy Ghost? I have it in my prayer book with the Italian words," and Bianca got her leather covered prayer book and pointed out the well fingered page. The Italian translation was not necessary except for a few words, as the girl had learned Latin in the high school of her town, and had sung many church arias written in it. Ferrari had taught her the soft Italian pronunciation of the old Roman tongue. But the invocations and petitions of the hymn were soothing to her. The very title of Comforter given to the Holy Ghost stirred a devotional sense in her heart. She read it through meditatively, and slipped the shiny little book into her pocket when she was done.

That day she was a little later than usual in climbing up the road, but as she drew near she saw the monk, her comforter, striding up the pathway to the church. The afternoon was waning into twilight, and when she followed him and heard the organ the music took on new grace in the golden brown of the fading light.

He preluded with short, quick chords, some of them harsh, and between them little trembling flights of notes. There was a disquiet in his music that seemed to have an artistic, or at least emotional, justification. It was a tentative reaching forth for something, the delicate eagerness of the runs and hurried melodic phrases seeming yearning impatience, and the nervous strong chords the moaning gasps of frustration. It was a joy to hear at last, firm and full, the prayerful melody which had so grown into her soul melting on the air. What soul he was throwing into it!

Suddenly her blood gave a leap and her body quivered with its tingling rush through her veins. It was a delight that was almost pain. A tenor voice, clear as a bell and vibrating with sympathetic feeling, soared through the dim church. Never had she heard such tones before. So firm, so crystalline, of so velvety a quality. The monk was singing the song and singing it like an angel from God. She pressed her hand to her breast, breathing quickly through her parted lips, the ringing voice calling a sudden moisture of joy to her eyes. There was such pathos in the round tones as they dilated to greater fullness. She could feel that not half the power of the voice was drawn on in

that overflow of melody. Ah! if he would pour the full strength of his superb lungs into those heavenly tones.

As a rich note welled forth and then died away in a perfect diminuendo, the intensity of her delight weakened her and she clung to the chair. But what was he singing with such overpowering feeling? She bent her head to catch the words. "Veni, Pater pauperum, Veni, lumen cordium, Veni, Dator munerum." They were the words she had read that morning in Bianca's prayer book! This air that had sung itself into her heart was the hymn to the Holy Ghost.

She knew the next phrase in the music. It was the one that had always moved her most. Even on the organ that sudden change to a minor key and the notes saturated with tears had thrilled her through and through. And now to hear it sung and by such a voice!

She remembered that the little prayer book was still in her pocket, and she hastily drew it forth and turned to the place. She had scarcely found it when the pleading voice broke into the melody:

Consolator optime,  
Dulcis hospes anime,  
Dulce refrigerium.

Ah, should she not have known that it was a tearful cry to the Comforter. What words could so well have been wedded to such strains. "O best of Comforters, My soul's dear host, O sweet refreshment, Thou!" There was intoxication to her in the high, tremulous tones with their throbbing pathos of entreaty, their melting tenderness. They took her out of herself, and she shook with her swelling emotion. As the last note, a peal of sweetness, surcharged the church, she rose involuntarily to her feet, erect and tense.

Then she heard his strong fingers play the prelude again. He could not leave it. With one wild yearning to give her soul its needed outlet, she broke into the exquisite song. She felt herself singing as she had never sung before, not even on that day when Ferrari and his friends had shouted "bravas" over her voice. Never had such a passionate exultation of feeling swept down upon her and borne her off on the strong pinions of song. The voice of the monk had fired her; her whole soul was in her glorious voice, crying to the Comforter with the thrilling tones which God had given her and which had been so long unused.

She felt that a fuller accompaniment from the organ was supporting her. The instrument had seldom yielded such rich chords, even to the monk's touch. He was inspired, too. And in the overmastering delight of singing again with all her soul was an undercurrent of delight that for once her music was stirring him.

The passion which controlled her made her pour forth her voice without consciousness of effort or of pain. There was the rapture of singing, and singing as she knew she was.

Consolator optime,  
Dulcis hospes anime,  
Dulce refrigerium.

The last note rang out full, triumphant, ecstatic. Then something within her seemed utterly to give way, obstacles seemed swept aside and a warm tide gushed from her mouth. She hastily raised her handkerchief to her lips. It was drenched in a moment, and she saw her light gown stained with the flow.

She could not utter a sound. Above her head the organ pealed forth a tumult of chords, and the music seemed sweeping over and submerging her. She could not support herself, and sank upon her knees, clutching the bench in front of her, while her eyes involuntarily turned to where the mother and her dead son stood palely forth from the shadow. She felt herself dissolving with weakness, but without pain, without fear, without regret.

She heard the strong voice ring through the church again like a spirit's cry. The walls rocked with a jubilant rush of the monk's song, as he poured forth unstintingly the magnificent fullness of his voice.

In labore requies,  
In metu temperies,  
In fletu solatium.

Not all the sweet notes reached her, but she heard the passionate ardor that pulsed in the first few words. "In labore requies." "In toil, repose." Then she heard no more music from the organ loft. Lower and lower she had sunk down. But when the strong voice poured forth, firm as iron, but vibrant and mellow, on the words "In fletu solatium," they smote her ears as they did those of the marble mother in the dim extremity of the church.

His head erect, his eyes flashing through the thick lashes, the young monk waited with his long fingers pressed lightly on the keys, expectant of the Voice. But there was only an aching stillness. He waited two or three moments and then let his fingers fall reluctantly from the keys, sighed lightly, and made a lowlier reverence than usual to the altar, where the ruddy light kindled a point of fire in the gloom.

As he came slowly down the creaking wooden steps from the organ loft, he was erect and glad at the burning thought that a voice from heaven had sung to him.

When he reached the foot of the stairs he saw her lying on the worn, blue flags, her gown with dark stains upon it.

Then he knew that the being who had sung to him was of a nature kindred with his own.

"When you wish to sing, you are cured," Ferrari had said. She had sung and her ills were over.—"Scribner's Magazine."

## Methods of Playing and Teaching the Cabinet or Reed Organ.

Where music dwells  
Lingering and wandering on, as loath to die,  
Like thoughts whose very sweetness yielded pro. f  
That they were born for immortality.

—WORDSWORTH.

It is not many years since the melodeon was an uncommon instrument in the homes of our people; the piano was a rarity and a majority of houses contained no musical instrument, while to-day scarcely a house can be found without a piano or cabinet organ, or perhaps both, a fact which of itself evinces the rapidity of musical progress throughout the land.

The development of the melodeon—with its small, box-like case, one long iron blow pedal and one set of reeds, emitting a thin, harsh tone—into the cabinet or reed organ—with its finely carved and beautifully formed case, from two to six or more sets of reeds, of full round tone; one, two or three manuals or keyboards, and the many mechanical stops or adjustments—has been gradually effected as the minds of organ builders were attracted to the study of this instrument. Much time and thought have been given to it; great inventive skill and ability have been brought to bear upon the subject of producing the best possible quality of tone, perfection of mechanism and variety of solo and combination effects, until to-day the cabinet or reed organ holds an enviable position among the many musical instruments of our time.

The reed organ is dependent, like the voice, on lungs or bellows, and in its treatment they must always be considered as the important factor in the tone production.

These organs, of American manufacture, make use of a suction bellows, while the foreign organs, with few exceptions, use the force or pressure bellows; that is, in the foreign organ the wind is blown through the reed; in the American organ it is sucked through the reed.

These two forms of blowing produce a radical difference in the quality of tone, and it is a matter of taste which is preferable. To our ears, in the foreign organ the tone sounds harsh and rasping in the main, while in the better class of organs of American manufacture the tone is round, full and sonorous when properly produced or blown.

The common fault in playing our reed organ is in under or over blowing. The bellows are automatic in their demand for a supply of wind, and the performer can easily, with a little study, become sensitive to the demand made upon the pedals by the reeds; when the tone is small and soft the performer should endeavor to keep the tone steady by alternately pushing and lifting the blow pedals slowly but regularly; when the tone desired is large and loud, the pedals should alternately move to their fullest extent with a quick, regular motion, but care should be taken not to shock the bellows with too sudden a stroke of the pedal. "It is a peculiarity of these organs (free reed) that an increase or diminution of the pressure of wind does not alter the pitch of the sound, but merely increases or diminishes its volume." (Encyclopædia Britannica.)

Advantage is taken of this peculiarity to effect in the reed organ a beautifully expressive swell or diminution of sound, by gradually increasing or diminishing the pressure of the wind.

Stainer defines the reed as "a thin strip of metal (or cane) set in vibration by a current of air, the vibration so caused at the same time dividing the current of air into rapid, discontinuous puffs which produce a musical sound. The reed itself does not produce the sound, but is only a means of obtaining the sound from the current of air directed against it. It is constructive, not generative." ("Tyndall on Sound," page 192).

In the majority of the reed organs made in this country we find two sets of reeds of different pitches, one of 8 foot and one of 4 foot—that is, sounding middle C in the organ, the 8 foot sounds the same as middle C in the piano, the 4 foot (the same key) sounds the octave above.

The student and performer finds very little music written for this instrument published in America; much of it found in the so-called reed organ methods has been written as though it was to be played on the piano, and not with any proper understanding of the reed organ.

The common form of accompanying any given melody is a short bass note and several chords after it, the authors not taking into account the fact that the organ has no damper (sustaining) or loud pedal, as has the piano, to keep the tone vibrating that the melody may be supported by the accompaniment. If, however, we change the above by holding the bass note under the chords and play the chords very legato, we have an accompaniment that will sustain any melody and satisfy the natural harmonic sequence.

With a melody in the bass, the accompaniment in the treble can be played by short, semi-staccato chords with good effect. It is best not to use or abuse the tremolo or



vox humana, as it is called in some organs; it should be used sparingly and only to enhance the solo effect. The same may be said of any set combination that is long continued—frequent changes enhance the effect.

In producing a climax in a very loud passage by forcing the bellows with both pedals at once the sforzando can very materially be heightened.

In accompanying a solo of an 8 foot treble stop draw a 4 foot bass and play in the lowest two octaves. The swell pedal (or knee swell) should not be used suddenly, but by proper manipulation it can add much to the natural crescendo of the bellows through the reeds.

With regard to teaching methods for this instrument it is well known that there is a deplorable lack of good ones. The writer has found that the legato exercises written for the pipe organ can be used advantageously up to the point that pedals are introduced, after which the teacher is left to his or her own resources. Much of the music written for the piano can be played on the reed organ, but it has to be arranged as it is played, and much left out and put in that would require more experience and knowledge of harmony than the pupil can possibly possess. If the teacher is an expert performer much can be shown to the pupil of the manner of playing compositions. The accompaniment and solo effects cause the most trouble, on account of the continuous jumping of the hand to find the bass note and return to the chord, leaving a perceptible break in the accompaniment. If the close position of chords (that which can be played in the stretch of the left hand) were used almost entirely the accompaniment would blend more often with the solo and this defect be obviated.

A staccato bass is an abomination, except when the right hand is sustaining two or more notes in chord form above it.

A List organ method has lately been edited by Ferdinand Dulcken, which gives many illustrations of how to combine the different stops, changing them quickly during rests and making it possible after sufficient study to arrange many choice selections for the reed organ.

The French composers Saint-Saëns, Massenet, Delibes, Guilmant and others have written many charming morceaux for the Moustel and Alexandre organs, but to play them on the organs of American manufacture they would need to be carefully edited and registered.

The French name and number the stops or registers, and they correspond with the music published, so that the performer can readily get at the idea of the composer and reproduce it; but in the organs made in America the names of stops are legion, and they are hardly the same in any two organs. The manufacturers have borrowed from the pipe organ stop nomenclature such as pleased their fancy, and have labeled the stops in a most puzzling manner. The majority of the sets of reeds being divided at middle C or F, they will call the upper set viola and the lower flute or vice versa; a diapason upper and melodia lower until the performer who tries to play on the organs of different makers would be at a loss to know what stops to pull to produce the desired effect.

Since the organ and piano manufacturers have in council assembled decided to use a uniform pitch (435 A) hereafter, it is to be hoped that the reed organ builders will convene in the near future and agree to name and number all stops of the same pitch and quality alike. When this is accomplished the attention of the composers of ability will be naturally attracted to the instrument and many compositions will be written for it, and methods of instruction edited and published.

If composers realized how many hundred thousands of these organs are scattered all over the United States, and how little good, usable music, that says anything, is written for it, they will awake to the fact that here is a golden opportunity for the creation and demand of many small works.

It is amusing to hear a person play a cabinet organ who has only studied the piano, and to see his or her contempt for what he or she knows little or nothing about.

The writer has seen pianists and organists of no mean ability attempt to play a reed organ and give it up, denouncing it as not worth a moment's consideration or study, and characterizing it as a squealing, whining, abominable caricature of a grand pipe organ. As well might they sneer at the unique and beautiful structure of Trinity Church, Boston, comparing it with St. Peter's at Rome; yet there is similarity in design although in size there is a great difference.

Now my point is this: much, yes, nearly all depends upon the performer: the instrument may have limitations, but the excellent performer will bring out all the good points and overcome the limitations.

Above all, do not treat the reed organ as an apology for the piano, but study its secrets, make them your own, and you will find that it will give you pleasure and profit a thousandfold for the time expended.

Study its principles and do not expect it to fill a large auditorium, but give it a fair chance, treat it from a proper standpoint and grant it an individuality of its own, which it certainly deserves.

It is folly for a person who has only studied piano to try to give lessons on the reed organ without special study and preparation. The lack of comprehensive teaching methods is unfortunate; true, one can find quantities of organ music so written as to be playable on the reed organ, but to interest the pupil one must be able to impart a proper understanding of tone color to produce solo effects and contrasting combinations with ease and taste, and to show the expressive power of the instrument by the proper manipulation of the bellows, knee swell and other mechanical adjustments.

We are apt to forget that the reed organ is an instrument for the home circle, small concert room, religious meetings and schools, where, in combination with voices, piano, other musical instruments, or as a solo instrument, it will be found effective and enjoyable. When properly understood and played its power will be found sufficient for such purposes, and when studied carefully and comprehensively it will afford much pleasure and satisfaction, and its mission among educational instruments will be fulfilled.

JOHN HYATT BREWER.

### Systems of Singing.

THE art of singing is certainly of paramount importance in music, as it deals with the most beautiful of all instruments, that which possesses the most various and striking powers of expression, and besides has the advantage of uniting musical expression with that arising from the words. The voice differs essentially from other instruments, inasmuch as it is not separated from the person who possesses and uses it, that which gives it a direct dependency on his temperament, physical conditions and will; though formed by nature itself, it is capable of being greatly improved and developed by art. All these reasons justify research and trial concerning its nature and the best methods of training, in order better to serve the purposes of music.

The voice has been diligently studied from the physiological and acoustical points of view, and several conclusions have been drawn which give a satisfactory answer to many questions. But up to this time the results of scientific inquiries are far from giving a complete and sure explanation of all the facts, so that systems of singing based on these results are not always to be regarded as faultless, being even sometimes in contradiction with practice. This gives a plausible pretext to the partisans of the empirical method, founded on ancient tradition and supported by the testimony of a great many successes, to despise all the conclusions of physiological and acoustical researches as vain and useless.

It is certain that the old Italian school has a glorious past and is still now generally recognized as the surest way of improving and training the voice, not to speak of its value as to breadth of style and variety, vigor, and warmth of expression. As to the latter point, it is even accused of exaggeration, though it should not be held accountable for the nervousness, intemperance, and bad taste of some individuals. Dr. Hanslick writes: "A calm, noble tone, an incomparable economy of breath, the finest *portamento* in *crescendo* and *diminuendo*, above all, a smooth magnitude of rendering, \* \* \* these are the prominent advantages of the Italian school, which now in its own country, as elsewhere, is looked upon as an ancient relic, and more and more confined to the background by modern systems. As a venerable edifice, this old school projects itself in our modern times, and we look with wonder here and there at some musical star arising who makes the old teachings his own, and through splendid triumphs steps forward to new victories."

Dr. Hanslick's complaint about the decadence of the true art of singing has long been insisted upon, and expression given to it even in former times. About the middle of the seventeenth century the poet Metastasio, who lived at the court of Vienna, complained that "the true school was lost, the true manner nowhere to be found, because it demanded too much trouble for the professors of that time." Later on a committee was formed in the Conservatoire of Paris for the restoration of a good school of singing, and men like Cherubini, Méhul, Gérard and Mengossi stated that the art of singing the cantabile was quite deteriorating. All that singers cared about at that time was the suppleness and agility of the vocal chords, so that the music was only a plea for the display of their ability in executing the most astounding passages. Rossini's music was, in part, a concession to that taste, but, at the same time, formed a counteraction to it, as his passages are extremely beautiful and very often in accordance with æsthetic expression; moreover, he gave a large share to the cantabile, which he greatly improved and rendered more homogeneous and expressive. Rossini's music is so well written for voices that it constitutes in itself good practice, both for development and vocalization. So the art of singing received through it new life and was put again on the right path. And from that time begins another glorious period for the Italian school.

If we are now again deteriorating it must be ascribed to two principal causes; the first being the great hurry pupils are in to present themselves on the stage, their extreme

presumption and carelessness of earnest study; the second, the false and sometimes capricious systems adopted by professors, many of whom have no method or system of graduation in their teaching. Some of them, meeting with a voice possessing natural facility in the higher register, undertake to extend it from the very beginning, and, as a consequence, weaken the medium notes; or, to gratify their pupils desirous to shorten the time of instruction, alternate in the earlier stages of the study exercises with difficult pieces, which, on account of their great compass and the accent they require, strain the voice and force natural gifts and talents. Pupils are flattered by all this, thinking to make rapid progress. But soon frequent indispositions appear, and the voice becomes veiled, weak or tremulous, or if the organ is strong enough to resist at first the undue strain, the career is shortened, and the singer is obliged to give up singing at an age when he ought reasonably still to possess the full power of his vocal resources.

Nevertheless the old method is not a lost art, for in Italy and elsewhere we can still meet with honorable representatives of it, both teachers and performers. It is important to state that it flourished in Italy earlier and more than in other countries, taking from thence its name, because there voices are often happily placed by nature, and the predominance of open and full sounds in the language helps admirably in the production of the voice. So the empirical method could not have been founded on better grounds than on those placed by nature; a careful observation would have been sufficient to discover the chief laws by which that fact was governed, and the devices by which it could be produced and made available.

But it would be unwise to think that the art of singing, considered as a matter of teaching, should not be capable of improvement, and that all the rules and practices of the old masters should be accepted without discussion. It is a fact that they have in course of time passed through important changes, so that the Italian school of the eighteenth century is not the same as that of the seventeenth, and in the more orthodox schools there are now manners employed which were unknown to the ancient masters, while some of their practices have, with good reason, been rejected. It was, for instance, a general custom to begin the study with the *maia di voci*, i. e., by swelling and diminishing every sound; that which requires so complete a command over respiration and voice as to be reasonably considered as an exercise not at all adapted to beginners, and which may produce unnecessary and dangerous fatigue, until the respiratory and vocal organs are duly prepared for it.

Observation, reflection and experience must necessarily introduce new views more in accordance with the true nature of the subject. Physiological studies, though up to our time imperfect in all the facts involved in so complex an act as that of singing, may also serve to illustrate some of them and to support theories when their demonstration falls in accordance with practical results.

So it happens that the ostentatious contempt of the champions of the Italian school for the results of physiological and acoustical sciences is not to be regarded as more reasonable than systems a priori based on these results without taking into account their practical application.

In the case of respiration science is certainly a valuable help to determine the best manner and means of developing, increasing and ruling the inspiration and emission of the breath. And yet, even on this point, the want of precise hints may induce some misunderstanding. Not to speak of the different methods of respiration, upon which nearly all the masters perfectly agree, there are teachers who recommend their pupils to breathe through the nose, while others insist on carefully avoiding it. The latter say such a manner of taking breath may give to the voice a nasal character, and besides, while singing, the mouth must be always more or less open, so that it would be unreasonable and in most cases even impossible to close it on purpose to breathe through the nose. But it is necessary to clearly understand the matter and carefully distinguish the different circumstances in which respiration can take place.

It is a fact that the nostrils serve admirably to fill quietly and evenly the lungs, both purifying and warming the air before reaching the vocal organ, which is of the greatest importance to avoid parching of the throat and causing diseases of both throat and respiratory organ. Thus it must be necessarily considered as the normal mode of breathing. As to the nasal character of the voice it is not produced at all if, after breathing, care is taken to open the mouth and to aim mentally to the right "placing" of the sound a few seconds before attacking the note.

But, as a matter of course, all this requires time, so that when the singer is urged by want of breath, he must necessarily recur to breathing through his mouth. On the other hand, when this is not the case, as at the starting and during a long rest, the former mode may be easily adopted, and, with the above named precaution, practiced with advantage. Even more so in the first exercises, where the development of so important a function as breathing is one of the principal points to be carefully studied.

As regards the "placing" of the voice, it is too complex



a fact to be completely illustrated by scientific researches, its observation being extremely difficult and liable to many mistakes. Neither can it be sufficiently described by more or less superficial empiricism through different devices, the chief of which is considered singing upon the Italian open vowel A. It is known that this vowel can give to the voice a guttural and in many cases a vulgar tone. There are besides in the compass of the voice notes which are not easily produced on that vowel, particularly at the beginning of the study, unless it is more or less turned toward another vowel.

Every singer is aware that the less vocal sounds i (ee) and u (oo) may be of great advantage to help the right placing of certain sounds and to give them resonance and firmness, the first keeping the root of the tongue away from the soft palate, and thus aiding the current of air in directing itself against it; the second forcing the larynx down and bringing the voice forward in the mouth. As to a round A and O, everybody knows how much they contribute to give the voice a more noble and homogeneous tone. It is, by the way, one of the weak points in the theory of the voice not to have sufficiently acknowledged and explained all the facts relative to the production of the voice, and to have regarded the modification of form of the throat and mouth cavities simply as conditions of sonorosity and timbre.

The reproach which has been cast on the Italian school as to superficiality and want of well defined and appropriate rules on many important points is, perhaps, not without some foundation. So it is with the general custom of tapping some spot between the eyes, about the nose or elsewhere, to point out the direction to be given to the current of air in producing the notes in the different registers. It is a fact that the breath coming out of the larynx takes such or such direction for the different series of sounds, so as to ring in different parts of the throat and mouth cavities.

This is not only a necessary condition of the purity, beauty and resonance of tone, but in some cases also of its very production, and the singer experiences peculiar sensations corresponding to those directions, so as to justify such denominations as chest voice, head voice, which appear rather strange, the voice being only produced in the larynx by the aid of the lungs. But if those indications, which can be exactly determined are in most cases successful, it occurs not rarely that the student can understand but very little of it, and then they serve only to confuse him, causing him to exhaust himself in vain efforts to carry out the suggestions of his teacher and giving frequent occasion to defective timbre, as in guttural and nasal tones.

The direction given to the column of air is, moreover, not the sole element to be reckoned in the "placing" of the voice, though it includes most of its chief conditions, causing the different parts of the throat and mouth to assume naturally the required position.

On these accounts we perceive the evident necessity of some more suitable and well defined device, which being in correspondence to the effect desired and consequently efficient to obtain it, may be also clear, intelligible, and under the most exact control of both pupil and teacher.

It is to be observed that the different vowels produce in the throat and in the form and size of the vocal channel peculiar changes alike to those required for the production of notes in the different series. So the use of the different vowels may replace the aforesaid expedient with advantage, they being exactly determined, clearly perceptible to the ear, and their utterance depending entirely on the will. Every sound has its fittest vowel—that is to say, that through which it is more easily produced and which gives it the greatest sonority, purity and beauty of tone. Thus the ingenuity of pupil and teacher must be exercised in seeking for each note the fittest vowel.

Vowels are, moreover, capable of numberless modifications, which render them most apt to serve the purpose of voice in singing, and through which it is also possible to pass by almost imperceptible degrees from one to another. This explains how different vowels may be sung on the same note, as it is the case in singing with words. For when the singer has learned to place rightly every sound by the aid of the proper vowel he can by degrees accustom himself to change it to the other ones. And to this end serve even more the compensations which may be established in the throat and mouth cavities, enabling the singer to obtain by different means the same results. To give an example, i (ee) causes naturally the shrinking of the jaws and u (oo) of the lips, so that inexperienced singers cannot utter them with the required opening of the mouth. And yet well directed practice may bring one to open the mouth, even on such vowels, sufficiently to give the sound the necessary effect.

To this end we must call to our aid another series of devices, such as lowering the larynx, expanding the back cavity of the mouth, and other similar expedients, clearly perceptible, partly tangible and quite dependent on and controllable by the will, which, in union with the right use of vowels, constitute the whole of the true and perfect art of placing and training the voice.

The sensations alluded to above experienced by singers in the different registers and sections of registers, as they can be exactly established and described, are not, however, to be undervalued. They must, on the contrary, be constantly borne in mind as the surest proof of the right placing of the voice. Only alone they cannot, for the reasons already named, give a clear and absolute direction to it.

There are still other points where the want of precise hints, both in scientific and empirical systems, must be sincerely acknowledged.

One of these cases is the influence which consonants may have upon the production of the voice. This is not generally taken duly into account. Though consonants have nothing to do with the voice, which is only produced in the larynx and exclusively represented by vowels, falling on the moment of the attack of the tone or of the passage from one tone to another, as is the case in music with words, they may affect the sound by rendering its production more or less easy. Their effect upon the voice depends upon the amount of liberty they give to the passage of the air and the different forms they cause the cavities of the throat and mouth to assume.

L has been long considered as the most vocal of all consonants, as it gives less impediment to the passage of the voice than any other, so that it can be sung on almost as well as vowels, and many masters, to help the emission of the voice, suggested to their pupils to sing exercises on the syllable lah. But to practice on a syllable beginning with a consonant instead of on a mere vowel would prevent a neat and pure striking of the tone, which is so important and difficult to acquire, as consonants, removing any occasion to gliding and checking the glottis, and to aspirations, leave no opportunity to learn how to avoid such obvious defects.

Not wishing to go too far into the subject it is enough for the purpose to show by these simple hints how it is possible and is also important to build up a truly earnest, precise and scientific system of teaching singing, taking from tradition that which is reasonable and proved by practice, and making one's own method the ascertained results of careful and scientific observation, the one supporting the other and constituting a whole not subject to prejudices and fanciful influences.

The teaching of singing is, of course, a matter so dependent on individuality, both as regards master and pupil, that it is sometimes difficult to distinguish exactly the action of the system and the peculiarities of its application. But, speaking from a higher point of view, if different schools can boast many satisfactory results, the chronicle which has registered the latter has not shown the reverse of the medal; that is, how many voices and talents have been by the same systems spoiled, forced or injured.—Liberio Vivarelli, in London "Musical News."

FLORENCE, August 18, 1882.

## Organs and Organists at the French Capital.

LA MADELEINE—No. 6.

THE inauguration of this organ, built by Cavaille-Coll & Co., brought forward one of the largest and best instruments then known to the world, and although it has had constant use it is still in good condition and capable of producing effects difficult to duplicate in our largest instruments of the present day.

The organ was opened October 29, 1846, with a grand "Séance d'Inauguration," followed by a second the next month (November 13). Mr. Fessy was then organist of the church and at both recitals had the assistance of Messrs. Séjan and Lefebure-Wély, who gave the following program (October 29):

Improvisation sur l'orgue.....	Fessy
"Confirma hoc Deus".....	D'Iomelli
Artistes de la Chapelle de la Madeleine.	
Improvisation sur l'orgue.....	Séjan
"Ave Maria".....	Cherubini
Alexis Dupont.	
Improvisation sur l'orgue.....	Lefebure-Wély
"O Filii" (du 16e siècle), chant à deux chœurs.....	Leisring
Artistes de la Chapelle.	
Improvisation sur l'orgue.....	Séjan
Motet.....	Alexis Dupont.
Improvisation sur l'orgue.....	Lefebure-Wély
"Inanna et Vane Curra," motet.....	Haydn
Artistes de la Chapelle.	
Improvisation sur l'orgue.....	Fessy

The organ is placed in a separate balcony directly over the entrance doors (as is the custom in Paris), with the keyboards detached, thus enabling the organist to face the high altar, in the rear of which is placed the "orgue d'accompagnement" and the choir (directed by Mr. Gabriel Faure), which is considered as one of the best in the city, often giving programs of a high order and always well prepared.

The grand organ is played by Mr. Theodore Dubois (succeeding Mr. Camille Saint-Saëns), who was born at Rosnay, France, August 27, 1837. His studies at the conservatoire

were under Mr. Lauret (piano), Mr. Bazin (harmony and accompaniment), Mr. Benoist (organ) and Mr. Ambroise Thomas (fugue and counterpoint), and in 1861 he obtained the Grand Prix de Rome in the class with Mr. Jules Massenet. His compositions have been numerous, including several operas, cantatas, orchestral suites, masses and many compositions for the piano, organ and the voice, while his "Notes et Etudes d'Harmonie" is considered one of the best written works on the subject, and is used exclusively at the Paris Conservatoire and by Mr. Guilmant. Mr. Dubois is very genial and receives his guests in the organ gallery each Sunday—coming as they do from all parts of the world—with a cordiality most pleasant to receive.

At the regular services he plays mostly from the works of J. S. Bach and his own works, with frequent improvisations. He was appointed professor of harmony at the conservatoire in 1871, and succeeded the late Léo Delibes as professor of composition in 1890.

This is the organ scheme:

GREAT ORGAN.			
1. Montre.....	feet. 16	7. Prestant.....	feet. 4
2. Violon basse.....	16	8. Quinte.....	3
3. Montre.....	8	9. Doublette.....	2
4. Salicional.....	8	10. Plein jeu.....	rks. 10
5. Flûte harmonique.....	8	11. Trompette.....	feet. 8
6. Bourdon.....	8	12. Cor anglais.....	8
SWELL ORGAN.			
1. Flûte harmonique.....	feet. 8	5. Flûte octaviante.....	feet. 4
2. Bourdon.....	8	6. Octavin.....	2
3. Muzette.....	8	7. Trompette harmonique.....	8
4. Voix humaine.....	8	8. Clairon harmonique.....	4
CHOIR ORGAN.			
1. Montre.....	feet. 8	6. Dulciana.....	feet. 4
2. Viola de gamba.....	8	7. Octavin.....	2
3. Flûte douce.....	8	8. Trompette.....	8
4. Voix célestes.....	8	9. Basson et hautbois.....	8
5. Prestant.....	4	10. Clairon.....	4
SOLO ORGAN.			
1. Sous basse.....		6. Octavin.....	
2. Basse.....		7. Bombarde.....	
3. Flûte harmonique.....		8. Trompette harmonique.....	
4. Flûte traversière.....		9. Deuxième trompette.....	
5. Flûte octaviante.....		10. Clairon.....	
PEDAL ORGAN.			
1. Quintaton.....	feet. 31	5. Bombarde.....	feet. 16
2. Contre basse.....	16	6. Basse contre.....	16
3. Violoncelle.....	8	7. Trompette.....	8
4. Grosse flûte.....	8	8. Clairon.....	4

Together with fourteen combination pedals.

WILLIAM C. CARL.

(To be continued.)

## A Grotesque.

THE following is a veritable copy of a letter sent to a Baltimore manager:

DEAR SIR—I take a short space of time to write you these few lines hoping to get answer from the question that I ask I would like to find out what is the best thing to cultivate a Singers Voice I have Binn trying every thing and cant fine anything to cultivate my Voice yet I have Binn Sucking lemons when house and thay do me verry little good I Sung in a Jubilee club the other night and I was so house that I could hardly get my Voice above a whisper.

I would like for you to fine out what is the best to coultivate my voice and send me word I would like for you to send me your latest catalogue of Songs also Please anser Right away.

Yours truly,

GEO. FULLERTON.

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### The Boston Symphony Orchestra.

THE plans made for the coming season of the Boston Symphony Orchestra are more comprehensive than ever before and will be read with interest by the many patrons of this fine organization.

The orchestra this year will number ninety performers, and will again be under the direction of Mr. Arthur Nikisch. There will be no changes of importance in the membership. As in former years, twenty-four concerts and twenty-four public rehearsals will be given at Music Hall on Saturday evenings and Friday afternoons. A scheme, long under consideration, will be carried out this fall that cannot fail to add enormously to the attractiveness and popularity of the concerts. This is the organization of a select chorus to appear occasionally with the orchestra. The utmost care will be taken in forming this chorus and it is expected in a short time to reach the high artistic standard of the orchestra.

With the co-operation of this choir Mr. Nikisch will have facilities for the production of works for chorus and orchestra never before enjoyed by a conductor in this city, and subscribers may reasonably look for performances of works seldom or never before heard here. The programs for the strictly orchestral concerts are already arranged. They contain a fair proportion of standard works of the old masters and of the modern school, as well as a goodly number of interesting novelties, among them the following: Liszt, "Faust" symphony (with chorus); Eugen d'Albert, symphony (new); Tchaikowsky, symphony, E minor, No. 5; Saint-Saëns, symphony, A minor, op. 55; Rudorff, symphony, G minor, No. 2; Dvorak, dramatic overture, "Hussitska," Richard Strauss, symphonic poem, "Death and Apotheosis;" Tchaikowsky, symphonic poem, "Tempest;" Wagner, scene I. from "Das Rheingold" (A'bric and the Rhine Daughters); Thierot, symphonietta, op. 55; Cesar Cui, Petite Suite, op. 43 (in modo populari); Bazzini, overture, "King Lear;" Riemenschneider, symphonic poem, "Todtentanz;" Cherubini, overture, "Ali Baba;" Reineke, overture, "King Manfred;" Charpentier, "Impressions d'Italie;" Philip Scharwenka, symphonic poem, "Frühlingswagen;" Heuberger, "Nachtmusik" for string orchestra; Brahms, rhapsodie for alto solo and male chorus; Liszt, Vintage Chorus from "Prometheus;" Brahms, "Schicksalslied" for chorus and orchestra; Raff, symphonietta for wind instruments; also several new compositions by American composers. Some of the standard works to be played are Beethoven, symphonies Nos. 2, 3, 5, 7 and 9; Schumann, symphony No. 2; Brahms, symphonies 3 and 4; Mendelssohn, "Italian;" Berlioz, "Romeo and Juliette;" overture, "King Lear;" Dvorak, symphony, D major; serenade for strings; Wagner, "Tristan and Isolde" music, Kaisermarch; Goldmark, symphony No. 2; Spring Overture; Macdowell, symphonic poem, "Launcelot and Elaine," piano concerto; Mozart, symphony, D major; Haydn, symphony, B flat major; Gade, symphony, B flat major; Smetana, overture, "Verkaufte Braut;" Saint-Saëns, symphonic poem, "Phaeton;" Grieg, suite, from "Holberg's Time."

Of the soloists, an engagement has been closed with Paderewski, and others to be expected are Joseffy, Macdowell, Stasny, Newell, Miss Emma Juch, Mrs. Amy Sherwin and probably Mrs. Emma Eames. The great German tenor Raimond von Zur Mühlen, of Berlin, will make his debut in this city at one of the concerts. The scale of prices for season tickets will be the same as last year, \$12 and \$7.50, according to location. The arrangements for the ticket sales will remain as heretofore. The seats for the rehearsals will be sold at auction on Monday and Tuesday, September 19 and 20. The seats for the concerts are to be sold on Thursday and Friday, September 22 and 23.

**Hermann Wolff's Dental.**—Hermann Wolff, the Berlin manager, denies positively that Hans von Bülow or the Hamburg Philharmonic Orchestra will visit Chicago or the exposition.

**He Leaves a Will.**—Dr. Wilhelm Langhaus, who recently died in Berlin, has willed 100,000 marks to the Leipzig Conservatory.

**Hartmann Retires.**—Gade's successor of the Copenhagen Musik Verein, Prof. Emil Hartmann, has retired. His father, the composer, still lives and is eighty-seven years old.

**Ferdinand Strakosch.**—This veteran manager has assumed the management of the Teatro Comunale, Trieste.

**Jean Hubay's Opera.**—Jean Hubay, the violinist, has written an opera which is called, aptly enough, "The Violin Maker of Cremona." The text is by François Coppée, and will be performed first at Brussels.

JOHANNES MIERSCH, Violin.  
PAUL MIERSCH, 'Cello.

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### Correspondence.

#### Seattle Sounds.

SEATTLE, September 2, 1902.

SEATTLE in midsummer has its share of musical entertainments in and out of doors. There is something phenomenal in the way that the perennial "minstrel show" has kept its hold on the amusement loving public in this country. It is indeed a very poor company of "mastodons" that cannot fill a theatre in any city in the United States; so it is not at all surprising that Haverly's Minstrels were greeted here by large audiences August 8 and 9. The performance was up to the usual average of such companies.

The First Regiment Band, F. H. Wagner conductor, is the largest and best on the Pacific Coast, excluding San Francisco. They play popular music every Sunday afternoon at Madison Park, Lake Washington, where thousands of people go to enjoy the scenery, boating, bathing and music. The program last Sunday included pieces by Auber, Weber, Verdi and others.

The piano pupils of Mr. R. W. Lacy gave a recital at Pettit Hall, August 19, and on August 30 Mrs. L. D. Willard's pupils gave a recital prior to the departure of their teacher for a year's absence from the city.

The Ladies' Musical Club gave their thirty-second musicale and final one of the season on August 5. They will resume their meetings this month.

Sunday, August 31, was the second anniversary of the introduction of the vested choir at St. Mark's Church, where Mr. H. S. Sharpe is organist and choirmaster. A special musical service was performed in the evening, in which the canticles sung were by Goss, the anthem by Clark-Whitefield and the offertory Hindel's "Largo," played by six violas, two violoncellos and organ.

Last evening before a large and appreciative audience Mr. William H. Sherwood, of Chicago, gave a very enjoyable piano recital. Seattle rarely has the opportunity to listen to an artist of his calibre. His playing was received with enthusiasm, and no one left the theatre before the conclusion of the perhaps somewhat long program which follows:

Sonata appassionata, op. 57	Beethoven
Impromptu in B flat, op. 142, No. 3	Schubert
Song without words, No. 23, in F major	Mendelssohn
Impromptu in F sharp, op. 36	Chopin
Scherzo in B flat minor, op. 31	Hollaender
March in D flat, op. 39	E. H. Sherwood
Minuet in A flat	Grieg
"Norwegian Bridal Party Passing By," op. 19, No. 2	Wienawski
March	Gottschalk
Tremolo etude	Liszt
"Walderauschen"	Gounod-Liszt
Waltz ("Faust")	Paganini-Liszt
"La Campanella"	Wagner-Liszt
"Tannhäuser"	

Mr. Sherwood's playing of the appassionata sonata showed him at his best, and a thoroughly musicianly and artistic interpretation it was. The pyrotechnics of Gottschalk and the orchestral piano style of Liszt, as usual, were enthusiastically applauded by the virtuoso loving listeners. May the coming winter bring as many sterling players of such worth as Sherwood!

A number of concerts are to be given in the near future. "The Messiah" will be given under direction of Mr. L. A. Darling, and the "Elijah" under Mr. R. W. Lacy. Barnby's "Ruth" is also promised under Conductors Munson, Mr. H. S. Sharpe, who so successfully brought out the "Chimes of Normandy" last winter with an amateur company, will soon produce the "Mikado" with many of the singers that were in the cast of the "Chimes."

#### Tacoma Music.

HAVING come from the East myself, I realize that anything pertaining to the advancement of these new cities cannot fail to meet with a sympathetic response from old friends in the East. In this far Northwest, that seems by its position on the map so remote from centres of civilization, one is often surprised to find culture and talent which would be a credit to an older community. Especially is this the case in regard to the musical club.

The Ladies' Musical Club of Tacoma, Wash., began its existence two years ago. It was founded upon the system of the Chicago Musical Club, having the advantage of the experience of that organization through one of its former members, now a resident of this city. From the beginning great interest was manifested by the ladies. The first year it numbered 100 active members and 109 associate members, with seven honorary members. As the membership increased so rapidly the first year it became necessary to limit the number of active members to 100, and in order that the standard of the club may constantly advance an examining board of twenty was appointed to try new applicants. The programs of the second year showed a decided improvement on those of the first year, especially in the evening concerts, which are semi-annual. Thirty-one concerts in all have been given and two artists' recitals. Two of the evening concerts were given in the Tacoma Theatre, which on both occasions was filled by Tacoma's elite in evening dress, who received the numbers with enthusiasm and appreciation.

This autumn the club begins its third season in a thoroughly organized and most promising condition. The president and vice-president, who have served from the first, have proved most efficient in their office and have earned the confidence of the club members. The executive committee is composed of five zealous workers, determined to make the year a musical success. Their plan of work is to make the active concerts the feature of the season, devoting each afternoon to one or two composers, a paper to be read and selections from the respective compositions rendered, with a view to selecting some of the best work for reproduction at the evening concerts. In this way the active concert programs will be the foundation of the club work, the aim being to make them instructive and progressive.

A chorus is being formed under the able leadership of one of our most talented vocalists, which will be prepared in advance to meet the demand for certain composers. Committees for both vocal and instrumental concerted music are beginning to anticipate the needs for future programs, in order that duos, trios, quartets, &c., may be in readiness when required. The most charming characteristic of the club is the esprit du corps which animates the whole. Petty jealousy and bickering are comparatively unknown, as all are interested in the welfare of the organization, thus striving to help each other rather than criticize what has been or is being done.

Mention should be made of the social committee of ten ladies who dispense light refreshment at the active concerts, to which a limited number of associate members are invited. This hospitality promotes sociability among the members and is not the least delightful part of the organization.

The composers selected for this year are Schubert, Beethoven, Gade, Grieg, Hindel, Mendelssohn, Bellini, Verdi, Chopin and Gounod.

M. T.

### Acknowledgment.

#### Schumann Monument Fund.

An die geehrte Redaktion des MUSICAL COURIER in New York:

Für die auf Anregung der geehrten Redaktion erfolgte stättliche Beisteuer einer Anzahl von Musikfreunden zu dem hier zu errichtenden R. Schumann-Denkmal, bezüglich welcher wir freundliche Zuschrift von 29 Juli d. j., nebst Anweisung auf M. 121 $\frac{1}{2}$  erhalten haben, gestatten wir uns andurch besonderen herzlichen Dank auszusprechen.

Hochachtungsvoll,

PROFESSOR DR. LIPFOLD,

Vorsitzender i. v. des Vereins für Errichtung eines R. Schumann-Denkmal in Zwickau.

ZWICKAU, den 24 August, 1902.

### Musical Items.

**To be Published.**—Breitkopf & Härtel, of Leipzig, will publish Xaver Scharwenka's opera, "Mataswintha," which was completed by the composer this summer during his stay in Berlin.

**Carl Streitman.**—The operetta tenor, Streitman, has secured an engagement at the Theater an der Wien, Vienna.

**Conservatory at Constantinople.**—The Sultan Abdul Hamid is at the head of a movement to organize a conservatory of music at Constantinople. Derlet Effendi, a graduate of the Paris Conservatory, is to be put at the head of it.

**E. M. Bowman.**—E. M. Bowman, president of the American College of Musicians and the M. T. N. A., returned from Europe on the City of New York. He is in the best of health and spirits.

**Marcato.**—O. B. Marcato, who for some time past has been spending his vacation abroad, has returned and will resume his professional duties on September 20.

**He Is a Benedict.**—Professor Riesberg and bride have returned to Buffalo after a two months' tour spent at the Thousand Islands, Richfield Springs, Norwich and Coopers-town.

**Miss Hartz.**—Miss Fannie Hartz, the well-known pianist and teacher, is at home after a pleasant summer vacation. She will receive her pupils as usual, 116 East Seventeenth street.

**Alarmed Agents.**—A leading German paper states that the dramatic and musical agents of Germany are alarmed at the attitude of German artists, who now refuse to come to the United States on account of the rigid quarantine regulations and the anticipated action of the authorities to make these regulations still more severe.

**Arens at Indianapolis.**—F. X. Arens has settled at Indianapolis, and will instruct vocal pupils at the Indianapolis School of Music and conduct the May Festival chorus. Mr. Arens contemplates the organization of a permanent orchestra at Indianapolis.

**John Howard Returns.**—Mr. John Howard, whose interesting articles on vocalization have attracted so much attention since they have been published in these columns, will return from the West to New York on September 19. His studio will be located at 1328 Broadway, where he will be prepared to receive advanced pupils this season.

**Offenbach Redivivus.**—An Offenbach cyclus began yesterday at Berlin.

A FATAL ERROR.

"Did you hear of that great pianist starving to death the other day in the West?"

"No; how was it?"

"Why, he cut his hair short and nobody knew him."—Baltimore "News."

### IMAGINE

a man or woman who cannot tell one note from another sitting down and playing a Beethoven symphony with all its beautiful changes of tempo and harmony.

It seems incredible, but that it can be done is an absolute fact, and not only can this person play a symphony, but operatic selections, overtures—in fact anything, from the most simple ballad to the most classical compositions.

The AEOLIAN, with its simple manipulation, enables one to accomplish these wonders with a week's practice. It is on exhibition daily at our warerooms, and you are cordially invited to call and hear it.

The Aeolian Co.,

18 West 23d Street.



# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

### MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

President, MARC A. BLUMENBERG.

Vice-President, OTTO FLOERSHEIM.

Secretary and Treasurer, SPENCER T. DRIGGS.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check draft or money orders, payable to the MUSICAL COURIER COMPANY.

ESTABLISHED JANUARY, 1880.

No. 655.

NEW YORK, WEDNESDAY, SEPTEMBER 14, 1892.

MR. MUNN, the secretary and treasurer of the Loring & Blake Organ Company, Worcester, has been in Pennsylvania on a quick business trip. The business of the company is in a most flourishing condition.

If any persons desire to see artistic upright and grand Pianos of a famous make in great variety, in beautiful designs and of scientific build, we suggest and advise a visit to the Chickering warerooms on Fifth avenue.

THE many friends of Thomas Metz, one of the oldest retail salesmen of the house of Weber, will regret to hear that he is very ill at the house of his daughter at Asbury Park. Metz was at one time a formidable piano salesman.

HOWARD, FARWELL & CO., of St. Paul, Minn., who represent some of the leading makes of pianos in the United States, have just taken the agency for the popular Pease piano, finding that their trade demanded another instrument of about the grade of the Pease. They placed a large order for them, and the wisdom of their choice for this piano has already been demonstrated by a duplicate order for several of the styles which they have sold.

THERE is a talk of running R. C. Mason, the Camden piano and organ man, for Congress from his district on the Republican ticket. Mr. Mason, who was in town on Monday, was undecided whether to accept. He has engaged A. H. Simmons as a salesman.

ALFRED MEINBERG, formerly with Horace Waters & Co., New York, and with Chickering & Sons, Boston, and lately at Omaha, has accepted an engagement as retail salesman at the wareroom of Wm. Knabe & Co., Baltimore. He is a salesman of the first rank.

SO it appears that Bernhard Stavenhagen, one of Europe's greatest pianists, who is to play in this country the coming season, will use the Knabe pianos. At no time before has piano playing and piano virtuosity been so popular in America as just now. It has not yet reached its climax.

MR. WILDER, formerly of the Taber Organ Company, Worcester, who has been contemplating the establishment of a Piano factory in that city, is negotiating with a New York Piano manufacturer for an interest. Mr. Wilder is anxious to do Piano business, and we do not blame him.

MR. HENRY BEHR has recently had considerable discussion with the other Piano houses on Fifth avenue, looking to the betterment of the retail trade in New York city. Mr. Behr's general plan is a comprehensive one and is receiving careful consideration from those before whom it has been laid.

WITHOUT reserve, without equivocation, we desire to place ourselves on record by saying that one of the best selling Pianos made in these United States is the Emerson, made by the Emerson Piano Company, Boston. Those who fail to remember this will find that others who do are ahead of the game.

RECENTLY, in correspondence with some of the largest houses in the West, the universal opinion was expressed that during this fall and winter the Decker Brothers Piano would reach the high water mark in the Ohio and Mississippi basins, and the standing of the Decker Brothers Instruments throughout the entire West is something remarkable.

LEVI K. FULLER, one of the Estey Company, was elected Governor of the State of Vermont on Tuesday, September 6. This distinguished honor is thus far the most exalted that has ever been bestowed upon any member of the music trade of the United States. Everyone interested in the trade should be proud of the distinction attained by Levi K. Fuller.

THE secretary of the Canton, Ohio, Board of Trade writes to this paper that the party who contemplates making Pianos at Canton wants \$4,000 and "does not intimate that he will employ more than 10 or 15 men." The Canton papers have consequently been misrepresenting the condition of affairs. We understand that the applicant is named Goldsmith, and that he hails from here. Can it be that old sten-cil fiend Goldsmith?

IT does not by any means follow that because the Davenport & Treacy Company advertise in this paper that their Piano plates are the best. We have never said so, and we want it distinctly understood that we have never said so. People who advertise in this paper do so for the benefit derived from its circulation and not because their advertising will influence its editorial opinion. By this time Hardman, Peck & Co. have found this out.

THE output of Kimball Pianos for 1892 is put down as 5,500, or more than an average of 100 a week. This is a marvelous production, considering the youth of the factory. It is marvelous even without such consideration.

THE capital stock of the recently incorporated Mason & Risch Piano Company, of Toronto, has been fixed at \$250,000. Letters patent (as they are called in Canada) were finally granted last week. This is one of the most solid concerns in the Dominion.

WE would advise the dealers in New England to give up all further intentions of exhibiting their pianos at county fairs in competition with the Haines piano. The annual period has again come upon us when county fairs give to the Haines piano its opportunity. Let the Haines piano have it. If you, as a dealer, are obliged to take refuge in a county show premium to make a sale there is not much chance for you to make headway against the Haines piano, anyway. Distinguish your pianos by showing that you would not compete with the Haines. There is nothing in this county fair business except for cheap, low grade goods.

UNDER date of September 9 Messrs. W. J. Dyer & Brother write: "Our Organs have had a remarkable growth among the trade; being a St. Paul product they have attained a wide popularity over an extensive territory, and our usual condition is 'behind our orders.'"

"Our display at the Minneapolis Exposition exceeds in attractiveness any of our former efforts. Besides a large display of our Organs, band Instruments, &c., we have a room furnished in boudoir style, carpeted and heavy with draperies. In this space is arranged a beautiful assortment of upright Pianos in natural woods, while the centrepiece is a very elegant Steinway grand, in American oak. The design is most successfully carried out and attracts admiring crowds continually."

HERE is a copy of an advertisement that appeals to the common sense and the intelligence of the reader. Mr. Sutro, who constructed it, is one of the most intellectual members of the music trade of the Union:

IF YOU HAVE NEVER HEARD A STEINWAY PIANO, YOU CANNOT POSSIBLY HAVE ANY CONCEPTION OF ITS BEAUTY OF TONE. How often has it been said that this or that Piano is just as good as a Steinway? Whoever says so has in all probability never heard one, or is by reason of defective perceptive qualities incapable of forming a correct opinion. The STEINWAY PIANOS are the finest, as they are the best constructed and the most durable in the world. If you intend to purchase a Piano, why not investigate the subject thoroughly? An instrument is not obtained every day, and it is always best to make haste slowly. We have the largest, finest and most complete stock in the city; it costs nothing to examine it. Then why not call on us before purchasing?

OTTO SUTRO & CO.,  
119 and 121 East Baltimore street, cor. Grant,  
and 4 South Calvert street.

FRED. LOHR, of the Hardman house, is on his way to the Pacific Coast. Judging from the miscarriage of the Nathan Ford negotiations the royal crest advertisements of the Hardman piano have not proved magnets for dealers. We have all along urged that Mr. Peck will not find his scheme remunerative. Any dealer who would push the Hardman piano on the strength of the scheme could do it in a half hearted manner only, and that is not conducive of success. It is probable that the sale of Hardman pianos on the Pacific Coast has not been benefited by the royal crest, either. There is no bottom to the thing, and Mr. Peck should have followed the suggestions of THE MUSICAL COURIER long ago and withdrawn it. He should also get an injunction against Swick and prevent that person from issuing circulars to the whole trade, in which Hardman, Peck & Co.'s name is used as a customer of Swick's.



# CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

## Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago Ill.*

### NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.  
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET,  
BOSTON.  
Warerooms, 157 Tremont St., Boston—98 Fifth Ave., New York.

LIVE WORKING AGENTS WANTED.  
SEND FOR CATALOGUE. MAILED FREE.

262 and 264 Wabash Avenue, CHICAGO, ILL.

## STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

### THE STERLING CO.

FACTORIES AT DERBY, CONN.



### HIGH GRADE MEHLIN PIANOS.

Are the most Perfect, Elegant, Durable and Finest  
Toned Pianos in the World. Containing more  
Valuable Improvements than all others.

— MANUFACTURED BY THE —  
**CENTURY PIANO COMPANY.**

MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave., South.  
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### WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

## THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical  
World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument  
as now manufactured at **WORCESTER, MASS.**

FOR CATALOGUES AND PRICES ADDRESS

### MASON & RISCH,

WORCESTER, MASS.

NEW YORK WAREHOUSES: 10 E. 16th St., J. W. CURRIER, Manager. CHICAGO WAREHOUSES: LYON, POTTER & CO., 174 Wabash Ave.

## ROBT. M. WEBB.

### CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

# WOODWARD & BROWN PIANO CO.

MANUFACTURES  
HIGH  
GRADE  
PIANOS.

## BOSTON, MASS.

# AT LAST!

## World's Fair News.

WE quote from a letter of a prominent Piano manufacturer and a man who has great political influence, who has written to THE MUSICAL COURIER, among other matters, as follows:

\*\*\*\*

"I was in Chicago last week and called on the chairman of the Liberal Arts to make inquiry as regards the Piano exhibits. I had heard, while in Chicago, that they would permit the exhibition of but one Piano of each scale manufactured by the different exhibitors, and also that the Pianos while on exhibition must be 'mute' \*\*\*. It is not necessary for me to tell you what the result would be on a ruling of this kind by those in power. I had a chat of three-quarters of an hour with Mr. Peabody and I told him what I had heard, as above, and asked if my information was correct.

"I told him that it had evidently come direct from the officers in charge, and, after three-quarters of an hour conversation, in which I endeavored with all my powers to find what the ruling would be on these two points, I must say that I left without getting any information. We have made application for space but do not know what the final results will be. There is no question but what the authorities in power should have their rules formulated, so that they might inform manufacturers of Musical Instruments, of Pianos particularly, whether their exhibit would be one of case work only or of Pianos. I did find, however, that the exhibit of Pianos would be made contiguous, different exhibitors being separated either by an imaginary line, a handsome brass tubing or heavy braided cord, as the exhibitors might see fit."

\*\*\*\*

If this should be true; if Pianos (and consequently organs) are to be "mute" while on exhibition; if Musical Instruments are not to be played upon, the Musical exhibit at the Chicago fair will be pointed out as the greatest curiosity of the whole exposition.

To follow this to its logical conclusion no machinery should be moved, no engines run, no electric light displays lit, no animals fed, no admission charged, no exposition held.

This is the sublimity of ridiculousity!

There is some diplomacy about this manoeuvre of the exposition authorities. We suspect Leopold Peck and old man Napoleon Johnson Haines. They have always been opposed to tone in pianos, and they must have brought some of their powerful political and financial influences to bear upon the powers at Chicago. Swick is not in this combination; she is out of this entirely. But the others are great factors, and then there is Mr. Peck's pull with Queen Victoria, the Prince of Wales, Lord Pomme de Terre, Earl of Earlyrose, Lord Dundreary and Duke Oppenheimer de Goldman.

Mr. Haines can call at any time and ring the door bell at Patti's house, and she has a great pull—we mean Patti, not the door bell. Mr. Peck's English nobility associates will join Nicolini and the poodle and Adelina, and there is no resisting this combination. See what they can do when their interests are at stake, and everyone can appreciate what an advantage it would be for the Hard and Hainesman Pianos if both could be exhibited at Chicago without being played, and how great the disadvantage would be to Swick.

Oh, these Piano men, these Piano men.

Our Mr. Hall in Chicago, who is a great admirer of the Haines and Hardman Piano (packing boxes) will no doubt indorse this ruling of the powers at the fair grounds. He wants to sit on these boxes; he wants them sent there and if they are played by Victor Benham how he will enjoy it!

It is probable that the music judges at Chicago will be selected with the particular design in view of

testing Pianos that dare not be played. Thus, many of the difficulties formerly associated with decisions at world's fairs will be obviated. The case work of some very poor Pianos is relatively excellent, and their outward appearance would justify an award, while their tone would scare off a pack of howling hyenas and dervishes combined. The striking originality of the fair management is henceforth not to be questioned.

### HAMMER FELT.

#### An Expert's Views.

THE latest number of "Das Deutsche Wollen-Gewerbe," the great German technical journal covering the wool industry, publishes a treatise on the "Feltprocess," by C. Heinr. Löbner, one of the renowned scientific authorities on this subject.

Löbner has been experimenting with varieties of hammer felt, and states that the hammer felt made in this country has aroused his deepest admiration. Even in its thinnest end, where the sheet is only 3 millimetres in thickness, it is flexible, elastic and strong. The character and grade of the felt are retained throughout according to our process, and the "life" of it is not affected, but on the other hand it becomes the best specimen of textile workmanship and surpasses all other hammer felts not only in the qualities essential to the article but also necessarily in durability.

The article experimented upon by this expert was Dolge's hammer felt, and the results of the experiment again establish the claims made by Alfred Dolge regarding his system of manufacture and the results of the same. Coming from such a reliable source and authority the commendation must be of particular value to all the firms using Dolge's hammer felt.

### SOHMER.

SINCE September 1 the trade of Sohmer & Co. has been unprecedentedly large, and there is good reason for it. Sohmer & Co. are makers of beautiful, artistic Pianos, and they enjoy the confidence of the public, and they advertise so that their public increases constantly, and with that their trade increases. Every Sohmer piano that is sold is another advertisement of Sohmer & Co., and thus other trade is created.

Mr. Fahr's advertising system has long since paid about 500 per cent. profit.

Look out for Sohmer & Co.! When it is all ready it will be published in these columns.

### GREAT GRANDS.

THE new grand Pianos now put on the market by Gildemeester & Kroeger are remarkable specimens of the piano maker's art. The tone is superb in quality and the touch wonderfully sympathetic. They are Instruments of the highest type and must find immediate appreciation on the part of all intelligent musicians.

### NO TRUTH TO IT.

IN the Long Island City "Star" of recent date the following item appeared, and it is hardly necessary to state that it is absolutely devoid of truth:

#### Another Big Factory.

It is rumored on good authority that on the return of Mr. William Steinway from Europe next month steps will at once be taken for the erection of an enormous factory on the Wilson property at the junction of Flushing and Steinway avenues. The Steinways now have a Piano factory employing several hundred hands on Lexington avenue, in New York city. His intention is to remove this plant to Steinway. As the employés must have houses convenient to the factory, Mr. Steinway will erect 50 or more dwelling houses for their accommodation. By the removal of the New York factory to Steinway the population of the latter place will probably be increased nearly 1,000, and as most of the employés are skilled mechanics earning good wages business in Steinway and also real estate must receive a great boom in consequence of their coming.

THE Elbe, detained at quarantine 50 hours, was released on Thursday afternoon, and Mr. J. N. Merrill and wife and Messrs. E. P. and Allan Mason, all of Boston, hurried home as soon as they could get away. Mr. Ernst Urchs, with Steinway & Sons, who is on the Rugia, is still detained. It is hoped that he will get his freedom from this most disagreeable confinement this week.

### Obituary.

#### Thomas Flaherty.

THOMAS FLAHERTY died at the City Hospital, Boston, Friday evening, September 8, from secondary hemorrhage.

The deceased was one of the best known men on the street, having for years being an agent for a large piano firm. He was the husband of Jennie Kimball, the leader of a theatrical troupe now traveling through Pennsylvania, and together they were the adopted parents of Little Corinne.

Last Fourth of July a cannon cracker exploded in his hand and inflicted a frightful wound. He was then taken to the hospital, and his life for a time hung in the balance. He recovered after a long siege and was discharged from that institution as cured. Thursday the old wounds broke out, and he was again taken to the hospital.

#### Arvid Dayton.

Arvid Dayton, the old Organ manufacturer of Torrington, died on September 1. He was born in and had spent all his life in that town, at the little village which bears his name, except a few years at Sandisfield when he was young. He began to build Organs, at first a few pipe Organs, in 1840. His discovery in 1855 of the tremolo effect in Organs and the working of the reeds with one set of valves was the deciding fact in one of the greatest lawsuits in the history of the country, that of Burdette v. Estey, in 1876, winning the suit for Mr. Estey. The story has been repeatedly told, and Mr. Dayton's name was brought in at the great celebration, week before last in Brattleboro, of the completion of their 250,000th Organ.—New Haven "Leader."

Carl Mand, founder of the house of Carl Mand, celebrated Piano manufacturer of Coblenz, Germany, is dead, at the age of 81. He is succeeded by his son, Carl Mand.

### Women Piano Tuners.

IT is pleasant to occasionally pick from the daily press some item concerning the Music trades that is not lop sided and mixed up. This from the "Evening Sun" is true in so far as women piano tuners are concerned, though it is not altogether true that male tuners are all cranks.

It has been suggested that Piano tuning might be an occupation that women would find profitable and in the line of their tastes. It appears that attached to the New England Conservatory of Music is a school of Piano tuning. This comprises a course of book study up to a certain point, followed by practical work in a neighboring Piano manufactory. This course is frequently taken by women who live in remote places, by missionaries who are going to introduce the Piano in far countries, for their own convenience and not as a means of support. Some women do, it appears, study Piano tuning for the purpose of earning money. A first-class tuner can tune not more than four Pianos a day. For these he gets from \$2 to \$3 each. But it is said that after 10 years every Piano tuner is a crank. These statistics refer to men, for women have not been long enough in the business. The explanation of this perversion of the disposition is the incessant strain on the nerves.

The piano tuner who is a man has not learned from books. He has grown up with the Piano as a boy in the factory, and knows it at every stage. His ear is attuned to those fine differences that are essential to the best sort of piano tuning, and his appreciation of them is almost like an instinct. To catch these he is always on the alert. Every sound distracts him—a child's cry, a bird's chirp. This constant wear and tear engenders nervous irritability; he becomes a bundle of nerves, and the distance from thence to crankiness is not far. It is this strain on the nerves, rather than the muscular strength required, that makes Piano tuning a discouraging occupation for women. The muscular strength required in holding up the strings is considerable, but women could stand it much better. Another obstacle to woman's success as Piano tuners is that they are not mechanics. A man tuning a Piano is expected to remedy the creaking pedal and anything else amiss that can be done without sending it to the shop. This his previous experience enables him to do. Altogether it seems that women Piano tuners could hardly compete with men, but in remote places might find their services valuable.

—A slight fire last Wednesday did slight damage to the factory of the Waterloo Organ Company, Waterloo, N. Y. The next day a similar event transpired at the factory of the Colby Piano Factory, Erie, Pa.

—The directors of the Smith Organ Company have made a change in the management of the works. Adam Fickes, who had been manager, has been given the management of the wood work department and F. P. Smith has been made general manager. Yesterday morning the new manager assumed his position and was congratulated by the employés. He will make a capable manager.—York, Pa., "Gazette."



# TWO HOUSES.

J. & C. Fischer.

(New York)

Lyon & Healy.

(Chicago)

"TOTALS for the month of August, 1911."

"What do you mean?"

"Why, that J. & C. Fischer during the hot month of August shipped to Lyon & Healy, of Chicago, 131 pianos; that's what I mean."

And this is so. The house of Fischer shipped to its Western coadjutors at Chicago—Lyon & Healy—just 131 pianos during the month of August, and the fact is conducive of considerable thought and reflection. Without any further investigation we are prepared to say that this amount of shipment exceeds any other made during the same month, and in view of the general trade reports circulating at that time in the music trade the shipment is phenomenal.

It also discloses to view the character of the relations between these two great and representative firms, relations based upon a broad and comprehensive contemplation of the vast possibilities of the piano trade conducted in the spirit of the age. A gentleman in the piano trade coming from a State in the Northwest said to us a few days ago: "The Fischers are the most honorable and sincere people in their protection of agents' territory I have ever come across in all my experiences in the piano trade; not only do they protect in the ordinary sense of refusing to invade an agent's territory through the mediation of a private customer; not only do they notify an agent of the danger of an invasion from outside, but more than that, they notify all Fischer agents if any one agent is threatened."

A case in point was illustrated where a dealer wanted two Fischer pianos and, of course, as he could not get them from the Fischer agent in his territory nor from the parent house here, he made attempts to purchase them from other Fischer agents. As soon as the firm became aware of this state of affairs they notified every Fischer agent and the attempt became unsuccessful.

This is an illustration of the operation of a fundamental principle which such a house as Lyon & Healy was quick to appreciate. The inconvenience associated with the invasion of territory is one of the worst features of the piano trade and its treatment is in an experimental stage with most of the firms in the trade. With J. & C. Fischer and Lyon & Healy the problem is solved. Both firms act on a fixed principle; deviation is impossible and this difficulty in trade problems is removed as far as these two houses are concerned.

But this is only one isolated feature after all. Firms whose interests have been, so to speak, identical, could not have maintained an amicable understanding for many years past without a sympathetic adherence to a line of first principles. Mutual confidence is the prerequisite, and this exists to a degree hardly paralleled in the music trade. It is an open secret in the trade that no two other great houses East and West are so closely allied in similarity of conduct and mercantile theories as J. & C. Fischer and Lyon & Healy.

Both are leaders in their respective lines. Both have grown to be national in fame and reputation. Both are actuated by the best principles of modern commercial and industrial life. Both have a relatively unlimited sphere of action. Both believe in the future greatness of the music trade and both are therefore stimulated by ambition to continue to lead in their particular and individual directions.

With such co-operative methods there was no reason why the trade between the two houses should not expand with unusual force as soon as the possibilities unfolded themselves. For years past Lyon & Healy have been representing these Fischer pianos on the basis of merit. Lyon & Healy have never over-

stated the case in the handling, the advertising or the sale of Fischer pianos; and neither have they underrated the instrument. They were one of the first houses to appreciate the merits of these pianos and to discover their enormous usefulness as musical instruments. They told this to their constituents. They explained in intelligent appeals, in healthy, honest advertisements, just what this Fischer piano was. They made it a card, necessarily a force and now a necessity besides. The demand naturally grew until it has reached such proportions as can be gathered from these August shipments to which reference is made in the beginning, and this demand can be understood when we say that 131 Fischer pianos were shipped to Lyon & Healy during that dull month.

The future opportunities open to these two houses as a result of their mutual business intercourse are too vast to describe in a limited article. In fact these opportunities embrace the whole vista of music trade prospects throughout the most active section of the country and during a time that promises to be among the busiest epochs this country has had. Only those who have studied the enormous and varied outlets of such a house as Lyon & Healy can appreciate what can be accomplished by it with such a piano as the Fischer. Mr. Healy, who was East last week, said to the writer on board of a train coming from Baltimore in company with him: "The public demand for the Fischer pianos throughout the West is enormous. There is nothing in the whole category of the piano trade to compare with it. The confidence in and the admiration the people have for the Fischer piano out in our section are the greatest tribute to that instrument I know of."

Mr. Healy's references to the Fischer piano are just and true and there is no doubt that the two great houses will, during the concluding months of 1892, do an unprecedented amount of business. With the permission of both, we may be able to publish the monthly shipments of Fischer pianos to Lyon & Healy.

## AN OLD STORY.

THE Huntsville, Ark., "Democrat," of July 28, publishes the following editorial notice:

Daniel F. Beatty, manufacturer of organs, Washington, New Jersey, is advertising his instruments largely in this State, and to all who desire to purchase an organ, the editor of this paper would state that he has recently had some dealings with said Daniel F. Beatty in the purchase of an organ and finds him wholly unreliable. He will make you excellent offers in his catalogue and make you the same offers by letter, sign his own name to it; but when he gets your money he will beat you out of a portion of it regardless of any contract he may have made, and as he is so far off he regards you powerless to help yourself. I have his catalogue and letters to prove my assertions clearly, and warn people to not be swindled by him, but buy your organs of reliable parties. I understand that his general business transactions will not bear investigation, but have no proof except as to the transactions I had with him myself. I know he has my money without a shadow or color of claim to it, and he has the cheek to keep it because he lives a few thousand miles away and I cannot reach him. He will swindle you likewise if you deal with him. I hope other papers will warn their readers from dealing with this fraud, as it will save them money; and if anyone desires proof I have it "in black and white" in his own writing, signed by himself, and will be pleased to show him up.

Now this is what THE MUSICAL COURIER has been preaching for about ten years past, and it has begged and solicited the daily and secular press to aid it in the exposés of this swindler.

The religious press constitutes the backbone of Beatty's business, for the editors of the great bulk of the religious papers will not even investigate the charges, but permit Beatty to sell to them, for advertising space, one of his fake organs or stencil pianos at what he represents to be less than cost, and for the differences between his various misrepresenting prices he gets advertising in the religious press to swindle religious and other people. Without this religious press Beatty would have ceased long since.

—Mrs. H. N. Crawford, wife of Mr. Crawford, of Crawford & Eber-sole, arrived in New York on the Aurania last week and immediately left for Cincinnati.

—A novel Piano string is one recently patented by a Waltham man. It is provided with a bat face at the point where the hammer acts against it, the portions on either side being twisted as usual.—Philadelphia "Record."

## Frati & Co.

THE production of musical specialties increases in Germany from year to year, and likewise in spite of all duties increases the exportation to America, Africa and Australia. Among the manufacturers whose goods enjoy a world renowned and well deserved reputation long since in foreign countries, too, are without doubt Messrs. Frati & Co., in Berlin, Germany, located in the Schönhauser Allee. This manufactory for many years has been a meeting place for all interested business people.

Proprietors of dancing saloons who need a piano to be played by crank; showmen who wish to allure the people with the sounds of orchestrions, concertinos or saloon organs, exporters and foreign dealers from all parts of the world, all turn in here to take their choice of instruments in this large establishment.

An entire building of several floors with double light contains the numerous and large workshops, in which machines combined with human hands perform the manifold instruments.

The problem of the pneumatic piano, to be played with hand or by crank or by electricity, is here shown in another manner than hitherto; moreover, this piano has strong sounding pipe voices, which have the Klang colors of stringed and woodwind instruments, and which can be adjusted at any time by means of a small lever. A music piece can be performed therefore here as piano piece or with orchestra accompaniment. The construction of this piano is on the principle of the cylinder mechanism, and it can be said that this piano, which could be called also piano orchestrion, will certainly find its way through the world. It is proper for theatres, clubs, societies, restaurants, hotels, likewise for saloons and private festivities.

A great number of portable instruments, most durable in tune, are produced here, too, like trumpet organs, harmoniflutes, harmonipans, claritons, violinos, panarmonicos, guitar organs, molotons, &c. Italian players on the hand organ took care that these instruments, and with them the name of Frati & Co., have been heard over the whole civilized world.

All are, however, surpassed by the orchestrions and concertinos, fitted up in all sizes, in the most varied styles of furniture, and in all imaginable tone combinations. They are playable partly by crank, partly by motor and are especially useful for panoramas, carousals, dancing or music halls. Such an instrument has in richest furniture 116 keys, 24 brass trumpets, 10 brass bass trombones, bombardas, wood trumpets, hautbois, clarinets, cornets, flutes, piccolos, bass, double bass, &c.; furthermore 16 registers, among them forte and piano, kettledrum, cymbal, drum, and seven figures striking musical instruments. It is arranged for 10 music pieces; besides, each additional cylinder contains 10 other music pieces.

A particular instrument is the quintette orchestrion, especially proper for saloons, for it contains overtures and concert pieces.

Most effective, like a full orchestra, is also a piano, to be played by crank, and containing a chime, drum, kettledrum and cymbal. It contains eight music pieces.

Frati & Co. exhibit at the world's fair.

## Card.

LOUIS J. JOSCELYN, formerly connected with the renting department of Chickering & Sons, has made his headquarters at the factory of Gildemeester & Kroeger, with a fine new stock of pianos to rent at very reasonable rates.

These pianos being new will be kept in the best possible condition (tuned, cleaned and polished) without charge to the renter, and afford an excellent opportunity to parties desiring a thoroughly first-class piano for the winter at prices as low as that charged by others for second-hand pianos. The warehouses and factory of Gildemeester & Kroeger are at 360 Second avenue, corner of Twenty-first street, New York.

A specialty will also be made of tuning. Pianos tuned in city at \$2. Reliable tuners only employed.

## Card to Agents.

THE Lawrence & Son Piano Company, of Boston, has been purchased by the Lawrence & Son Piano Company, of Marietta, Ohio, and removed to this city, where we have a thoroughly equipped plant, with facilities for turning out 50 Pianos a week, with terminal rates of transportation by both river and rail, and the special advantage of being near one of the best lumber districts in the country for cases of all woods.

Our aim will be to surpass the former reputation of the Lawrence Piano, while making a lower priced instrument if wanted.

We announce our readiness to establish agencies in all the Musical centres of the country with responsible parties. We invite correspondence to this end, and orders for sample instruments, which are unsurpassed for tone and durability, as testimonials after long usage confirm.

Address Lawrence & Son Piano Company, Marietta, Ohio. Send for catalogue.



## MR. WILLIAM STEINWAY'S

AUDIENCE WITH

## EMPEROR WILLIAM II.

(Cablegram New York "Herald," September 12, from Berlin.)

EMPEROR WILLIAM MAY VISIT THE FAIR.

Emperor William granted an audience yesterday to Mr. William Steinway, of New York, and conversed animatedly with his visitor for an hour. During the course of the conversation, in response to inquiries made by Mr. Steinway, the Emperor said that it was by no means impossible that he would pay a visit to Chicago during the progress of the great world's fair in that city.

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In addition to this a cablegram was received at Steinway Hall from Mr. Steinway stating that at the audience (which took place at the Imperial Palace, Potsdam) the Emperor and Empress both highly praised their Steinway grand, and the Emperor presented a photograph with his autograph to Mr. Steinway as a souvenir of the occasion.

(Later Cablegram to the "Herald.")

Berlin, September 12, 1892.—I interviewed Mr. William Steinway to-night in his room as to his audience with Emperor William. He had retired. He had been much excited, as he confessed, by the events of the preceding day. He rose to receive me in a white nightgown of imperial cut. His manner was polite, even cordial. "The German papers," he said, "have not reported the Emperor's words accurately. In answer to my respectful suggestion that he should visit Chicago he said: '*Nein; wir werden ja sehen die Möglichkeit ist durchaus nicht ausgeschlossen.*'"

"Did he seem in earnest?" I asked.

"Well," replied Mr. Steinway, "from his manner I should say he did not think it very likely he would go. He spoke of many other things—of art, commerce, education and religion. He spoke at length of the Homestead riots, asking particularly if all strikers there were socialists and anarchists. I said that not one-tenth were.

"The Kaiser seemed to take great interest in the New York labor movement and seemed amazed at the quick falling off in the socialist vote in our elections.

"My audience was interrupted by the sudden entrance of the Empress. '*Gott schutze und schirme, Eure Majestaet*,' came to my lips when she entered. This greeting seemed to please their Majesties. From the Empress' remarks I learned that she was a great admirer of Chopin.

"Finally the talk drifted on to the cholera. The Emperor said he regretted that though Germany had admirable rules for the protection of cattle from contagious diseases, his subjects were unhappily less cared for.

"Their Majesties looked wonderfully well and were very affable."

Considerable fuss has been caused here by the report that at the audience granted him yesterday Mr. Steinway had been informed by the Emperor that His Majesty might visit the Chicago exhibition. The "Vossische Zeitung" makes some bitter remarks on the subject to-night. It refuses to believe the report and warns the Emperor against listening to the insidious counsels of courtiers who may try to persuade him to show the light of his imperial countenance to those "irreverent, disrespectful Americans."

## Must Be Old.

**JULIUS COHN**, of Atlanta, Ga., has what is perhaps the oldest flute in the United States. It is made of ebony, or some other very hard black wood, and is heavily mounted with silver. It contains two long keys and seven short ones. Toward the large end there is a flat surface about an inch square, into which there are wrought in small silver letters the following words: "Julius Cohn, Dresden, 1738." The original owner was the present owner's great-great-great-great-grandfather, who was a renowned physician in his day. The instrument is in an excellent state of preservation, and its possessor values it highly. It was on exhibition at the Centennial Exposition in Philadelphia.—West Point, Ga., "Plowboy."

## Imports from Germany

FOR THE YEAR ENDING DECEMBER, 31, 1891.

Music, Musical Strings and Instruments—	
From Dusseldorf.....	\$389.60
From Frankfort.....	3,397 67
From Kehl.....	21,833 80
(Kehl is situated on the Rhine, opposite Strassburg. It is not a seat of musical instrument manufacturing.)	
Mannheim.....	3 170.56
Mayence.....	3,908.33
Munich.....	9 842 26
Nuremberg.....	43 694.76
Sonneberg.....	405 08
Stuttgart.....	177 397.32

Total in 1891.....\$264,039 38

Total in 1890.....\$268,541.42

These records are collected and tabulated at consular offices. For this reason those who may not understand the system might be astonished by the following figures:

## Exports from Plauen to the United States.

IN 1890.

First Quarter.....	\$227 979.33
Second ".....	308 455 83
Third ".....	338 504 48
Fourth ".....	285 430 71

Total 1890.....\$1,160,421.35

IN 1891.

First Quarter.....	\$228,552.67
Second ".....	246,544 42
Third ".....	262,796 37
Fourth ".....	195,224 93

Total 1891.....\$933,118.29

Decrease.....\$227,303 06

Commercial Agent Peters, of the Plauen districts, published the following report on the subject:

## Musical Instruments.

The value of the exports from January 1, 1888, to January 1, 1892, was \$4,202,747 67, making an average yearly shipment of \$1,050,686.92, viz.:

1888.....	\$1,104 035 56
1889.....	1,005,172.07
1890.....	1,160,421 65
1891.....	933,118 39

Musical goods increased steadily from 1889 to 1891. In 1890 the shipment was \$109,744.74 above the average. This should be carried to the credit of 1891, as 1890 was oversupplied, making the supply for 1891 amount to \$1,042,863.13, but \$7,823 78 under the average. The general opinion in this district is that the tariff has not affected the demand for these goods, and that the placing of gut strings upon the free list has counterbalanced the small increase of duty on instruments. The opinion is held that the United States cannot enter into serious competition in cheap musical instruments until cheap labor is obtainable in the United States. In regard to our power of competition, I believe the general impression to be incorrect, and that, if a careful investigation were made in the United States, it would be found that, with our wonderful variety of woods, the ingenuity of our inventions and in the application of machinery, we could become very formidable competitors of the Germans, even in the manufacture of cheap musical goods.

## Trade Notes.

- E. O. Zadek, the Mobile Piano man, has been in town.
- E. E. Magee, Piano and Organ dealer, Bridgeport, Conn., is reported as attached.
- L. R. Kaylor, of Fort Scott, Kan., has opened a branch house at Nevada, Mo.
- D. H. Baldwin & Co.'s Memphis branch has removed to new warehouses at 392 Main street.
- George Brothers, the Vincennes, Ind., music firm, have opened a branch house at Lawrenceville.
- The New Orleans papers contain elaborate descriptions of the new and handsome music store of P. Werlein.
- Lars Eriksson & Co., the Minneapolis pipe Organ makers, have just booked four orders for Organs amounting to \$11,000.
- Mr. Frederick Leporin, who for some time suffered under Mr. Peck as a retail salesman, has engaged with the B. Shoninger Company.
- C. Bruno, of C. Bruno & Son, has returned from a four months' trip through Europe. Mr. Bruno's family accompanied him on his tour.
- A. Redewill has the largest Piano and Organ business in Phoenix, Ariz., but, not satisfied with it, he is about to erect a new and larger one.
- Limbach & Wolter, 211 Wabash avenue, Chicago, are now the sole American agents of the Musical publications of P. Thelen, Berlin, Germany.
- Bellamy & Winans correct the report of the sale of No. 15 East Fifty-third street to Wm. Steinway, the same having been sold to Fred. T. Steinway.
- The Piano Makers' Union has promised to assist Walking Delegate Henry Emrich, of the International Furniture Workers, in compelling delinquent members of the Machine Wood Workers' Union employed in Piano factories to pay their dues to their old organization.
- Patents granted August 30, 1890: Musical instrument.....J. B. Galloway.....No. 481,694 Violin tail piece.....J. A. Close.....481,788

WANTED—A first-class Piano salesman; city work; a fair performer preferred; references required. C. H. Utley, Buffalo, N. Y.

WANTED—First-class outside Piano and Organ salesman as outside man to work in and around Syracuse, N. Y. Address C. N. T., care of THE MUSICAL COURIER.

"WHAT will we do with the old squares we are taking in exchange?" is a question as national as "Who hit William Patterson, Esq.?"—that is as far as the piano business is concerned. Those dealers who are not asking the question are thinking of it all the same; it is too essential to permit of abeyance; it is a live and burning question. The St. Louis "Republican," of recent date, published a short interview with a piano man who has one solution for the problem:

"Pianos have undergone a remarkable change in style lately," says a St. Louis music dealer. "Time was when the square piano occupied the best room in every respectable home; now it is out of date and absolutely unsalable, except at a large discount. The upright piano has supplanted even the grand square and we sell them no more. Now and then we have a customer from the country who has not studied the styles in pianos, but there are no square pianos in stock, and any orders for them have to be specially filled. This makes them cheaper than ever before in the history of piano manufacture, and I suppose for that reason alone there will be people ready and willing to buy them."

## Steck-Curtaz Dynamite.

PASSING up O'Farrell street yesterday a "Post" representative remembered an errand he had with Mr. Harry Curtaz, and on entering saw Mr. C. amid a group of his salesmen. He exclaimed, "No, sir! the Piano is not hurt in the slightest degree!"

It seems that the Piano, which was a "Steck," had been in a residence almost demolished by the terrible dynamite explosion at Berkeley, which killed five persons and was the heaviest ever known, being felt 150 miles at sea. This Steck Piano was thrown forward on its face some 6 feet, and though of course the case was scratched and marred the instrument was otherwise uninjured. This is marvelous when we consider a Piano is drawn up to the extreme tension of 18 tons. Many of our readers may not know that Mr. B. Curtaz was the first to engage in the Piano business on this coast, which he did nearly half a century ago, and no other firm has attained his success. His experience is vast, and it is a wonder that people contemplating the purchase of a Piano are not wise enough to take the advice of a firm with all this experience, but will buy a Piano simply on the maker's name.

Mr. Curtaz thoroughly believes in the "Steck." More have been sold on the coast than any other first-class make, and have not been sold by extensive advertising or by paying concert pianists. Solid merit has done it, and no other make can show such high testimonials. The firm covers more territory than any other firm in the Piano business, having a representative in every city from New Mexico to British Columbia, and all these agents acknowledge the Steck piano to be the best.

Many people consider music a luxury. It is really a necessity, for what influence is so soothing, so refining? As Marmontel, the great composer, said, "Music is the only talent which gives pleasure of itself; all the others require witnesses." It will interest all to know that next March B. Curtaz & Son will erect a five story building on their own ground, to be the finest music emporium west of Chicago—a just reward for honorable dealings for half a century.—San Francisco "Evening Post."

## Tryber &amp; Sweetland.

PARTICULAR attention is asked to a new style of case used in the Lakeside Organ, a representation of which is given on another page.

The Lakeside Organs are among the handsomest now on the market.

## Piano Export! South America!!

ENERGETIC, trustworthy business man, well acquainted with the Central and South American piano markets, their requirements and taste, speaking and writing their languages (Spanish, French, Italian, English, German), of long years resident in the United States, wishes to represent an enterprising piano firm as general export agent (knowing also the European and other markets), first at Colombian Fair, later on as traveler, &c. Moderate views, fine reference. For particulars apply to MUSICAL COURIER Company, New York.

## Rare Chance.

LIVE, intelligent, middle aged business man, with long experience in the piano and kindred trades of America (12 years) and Europe (nine years), seeks permanent connection with a good house in any part of the Union in any appropriate capacity. Educated, fine linguist, good writer and talker, hard worker, of strictly business habits, easily posted, equally familiar with office, road and factory duties. Can reach foreign markets. Can take an interest. Will start low if good prospects ahead. Best reference. For particulars apply to THE MUSICAL COURIER, New York.





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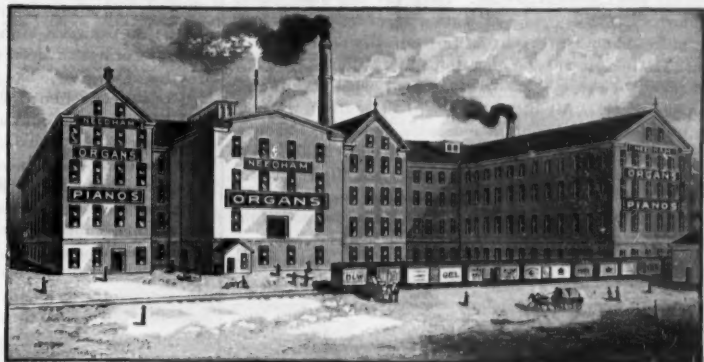
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## Mr. Steinert Complimented.

### The Historical Development of the Piano.

THE following article, "The Historical Development of the Piano," appeared in the "Austrian News of Music and Drama," Vienna, August, 1892, being highly complimentary to our fellow citizen, Mr. M. Steinert. It has been translated for the "Union" by S. Spier, Esq.:

If a professional musician strolls through the magnificent exhibition he beholds with astonishment the great collection of musical instruments that have been sent here from the art museums of all countries. It almost appears as if a pilgrimage of instruments had taken place to the Mecca, to this temple of art, under the majestic canopy of the rotunda pointing heavenward. Here for the first time in the history of music we find united in peaceful harmony the most hidden treasures that for centuries rested in deep solitude—instruments of all nations that all at once, as by the touch of the magician's wand, had been transported to a new world. All these wonderful treasures were resting in quiet concealment in museums and cells of monasteries, their faces were covered with the black veil of silent stillness of the grave, although an ideal soul life slumbered in them. Where are the sweet sounds their makers in days gone by could breathe into them? What has become of the mechanism that formerly lent life to the work?

The keys that once served the player to entice living tones from the lifeless instrument have grown yellow, and the strings once full of melody are eaten away by modern rust.

Suddenly there appeared like a superterrestrial fairy the art loving Princess Pauline von Metternich, and her magic call awoke them all from far and near to one great union—to a magnificent ascension. And thus we find now here in this exhibition the art historical collections of instruments of the imperial house of Hapsburg, of the princely family Esterhazy, known for its devotion to art; also those of many archdukes and notabilities of the Austro-Hungarian empire; also the wonderful collection of the house of Rothschild, the precious treasures of art of the German empire, the private collections of the Queen of England and of the Prince of Wales, &c., and the extensive collection from Great Britain. Also France, Russia, Spain, &c., are represented here. Also the treasures of the musical and singing societies of Vienna, especially valuable in an historical sense, among them the original instruments of composers and musicians such as Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Chopin, Schumann, and such composers as Donizetti, Meyerbeer and others.

Worthy of consideration are the private collections of the active Mr. DeWitt from Leipzig. Full of wonder we stroll from one collection to the other and our eye feasts on the instruments, that are beautifully decorated with pictures, whose outer appearance has been enhanced by the painter's skillful hand, until we suddenly arrive at a point which we may consider as the terminus of our journey. What does this place contain? Is it ancient Rome or Greek Athens which as the celebrated homes of ancient art sent us treasures? Is it the repository of a monarch or the collection of a European museum? No, it is none of these; it is the contribution of a new country; it is young America that sends us treasures, namely the property of the art patron, M. Steinert, from Boston and New Haven.

When the call of the Princess Pauline von Metternich was first issued to all people of the earth to send their exhibits to the International Exhibition of Music and Drama it was also heard in America. Mr. Director Heinrich Conried, in New York, whose labors in America in behalf of the German dramatic art are well known, was nominated as a commissioner and displayed great zeal in this matter, and he succeeded in obtaining Mr. M. Steinert's consent to send a part of his celebrated collection of old keyed instruments from there to Vienna.

The collection of M. Steinert contains in its present completeness 100 exhibits of all kinds of keyed instruments, dating from the 13th century to the year 1825. Only the pedagogical part of the collection is now at Vienna, and with it is its owner, Mr. M. Steinert, who understands how to explain these old constructions scientifically, and also knows how to play on them in masterly style, which latter fact is of the utmost importance in the field of former polyphony and the works of Bach for piano, as they were written, as everyone knows, exclusively for the clavier.

(Here follows a description of the instruments of Mr. Steinert's collection, with illustrations, which is not published for want of space.)

Now it might be of interest to our honored readers to find a few biographical sketches of Morris Steinert in the following:

Morris Steinert, born March 9, 1831, at Scheinfeld, near Wuerzburg, in Bavaria, left his home as a young man of 23 years, and emigrated to America, where he officiated for some time as violoncellist in the New York Opera and also in public concerts. Afterwards he went to the Southern

States as organist and piano teacher and married there; and at the breaking out of the war between North and South he gave up his position in order to officiate again as a musician in New York.

This work as a musician, however, was detrimental to his bodily health, and following the advice of his physician he assumed a new occupation, which consisted in this, that Mr. Steinert accepted the agency of the celebrated piano factory of Steinway & Sons, of New York, and other great firms for the New England and Western States. His energetic zeal was quickly crowned with great success, so that he was soon enabled to open branch stores in seven different cities in America for each one of his seven grown up sons under the firm name of the M. Steinert & Sons Company.

This piano business is at present one of the greatest and most celebrated in the world.

During his leisure hours the founder of this world reputed firm occupies himself with his beloved art; and as his state of health does not permit him the continuous practice of music, he has given his attention more particularly to the collection of old musical instruments, and it can be well said of him that at present he possesses the largest collection of old keyed instruments. Mr. Steinert sacrificed much time and labor, and thus, through many journeys through America and Europe, he gained possession of all these precious treasures. But he was not satisfied like the average collectors and museums to obtain these old broken instruments merely for inspection. No! His aim was higher, more ideal. He inspired new life into these old instruments by means of thorough repairs, and he then carefully proceeded to study gradually their character of tone in order to be able to play them in the spirit of former times, in which effort he was materially assisted by his wonderful talent of improvisation, so that at present he stands unsurpassed in this highly interesting field. As has been stated before, Mr. Steinert is now a guest within our walls as a disinterested interpreter of an epoch of art which was almost believed to be lost. Musicians and friends of art can surely expect an artistic treat while inspecting the incomparable collection of Mr. M. Steinert.

Vienna, July, 1892.

G. KUEHLE.

—New Haven "Union."

## Another Factory.

### Pianos at Stockton, Cal.

("Republican," Stockton.)

A PIANO has been built in Stockton. It is the best Piano ever made anywhere.

It is the first of its kind.

It will be followed by thousands added to thousands many times, and by and by Stockton will be known by its Pianos all over the world, wherever Pianos are sold or used.

The instrument is patented in many respects. The pin-board or the base to which the strings are attached is the invention of Mr. Henry Muller, after whom the Piano will be named by the manufacturers. It is of iron—it was made here—and is the first one of the kind ever made. The pins to which the strings are attached are slightly conical and fit into conical perforations in the metal pinboard, being inserted from the rear, so that in tuning the pin is drawn firmly to its place, whence it can never move. Pianos as heretofore built have wooden pinboards; the pins, having such tremendous strain upon them in stretching the strings—as much as 600 pounds to a string—naturally become loose and not unnaturally sometimes split the board. The metal board they cannot split; with the conical pin in a conical socket they cannot get loose.

The Muller Piano also has a patent sounding board. This is, of course, of wood, but it is constructed upon an improved plan. It is braced at the back so that it is impossible for it to warp, and tension is secured by the method in which the board is secured to the pinboard, which is so beveled on every side that when the sounding board is bolted in it can be drawn down to the point of perfect reverberation, and must remain there forever.

There are other improvements that will be found only in the Muller Piano, which may be seen by those interested at the Piano store of E. H. Cary, 311 Market street, corner of American.

The instrument on exhibition is a cabinet grand, the largest size in which upright Pianos are made. It is of polished oak and is extremely handsome in design and ornamentation. Those interested in the enterprise are J. V. Logan, O. E. Williams, E. H. Cary and Henry Muller. Mr. Muller is a practical Piano maker who has had years of experience in Germany, and who is, as above stated, the inventor of the improvements introduced in the Muller Piano. One of the improvements, and a very important one, is the extra length of strings secured by the method of putting them in.

The present instrument is an experimental one, and as it is such a perfect and complete success the men mentioned will at once establish a factory and without any delay begin the construction of Pianos, confident that the

superiority of the instruments they make will give them practical control of the market for first-class instruments.

"We shall reach out for the trade of the whole earth," said Mr. Williams, "and as soon as we can get transportation for our Pianos we will invade the markets of Mars."

Thus Stockton is assured of another establishment that is likely to employ hundreds of mechanics.

The tariff on Pianos is 45 per cent.; if the manufacturers had to abate 45 per cent. of their just prices would they be likely to go into this enterprise? If they do go ahead—as they surely will—will not all Stockton be benefited?

## Proposed New Organ Factory.

C. W. WINDER and son, C. F. Winder, are now manufacturing metal organ pipes on a limited scale in the building on East Bethel street, near the corner of Potomac avenue. To-day C. F. Winder left on a business trip to Ohio in the interest of his wares. These gentlemen propose extending their business by organizing a company for the manufacture of organ pipes and with a view of erecting an organ factory and the making of both reed and pipe organs later.—"Globe," Hagerstown, Md.

## Sterling.

The stockholders of the Sterling Company met in annual session Tuesday of this week and re-elected R. W. Blake, J. R. Mason and Chas. H. Hubbell directors. At the directors' meeting which followed R. W. Blake was made president, J. R. Mason secretary and Chas. H. Hubbell superintendent. The usual dividend of 10 per cent. was declared. The company has had an unusually prosperous business during the past year and is now putting up some new buildings which will make it possible to show a larger increase in production the coming year.

THIS is from the Birmingham "Evening Transcript," and THE MUSICAL COURIER merely desires to endorse the above statements and facts. The Sterling trade has grown beyond the fondest hopes of Rufus Blake and young Mason, and we take advantage of our privilege to congratulate both gentlemen upon their success.

## More Inquiries.

WAYNESVILLE, N. C., August 16, 1892.

Editors Musical Courier:

Will you tell us through the columns of your valuable paper if Marchal & Smith Piano Company, of your city, manufacture their own instruments? If not, who does? What is the standing of these instruments as to musical value? Are they first class, or what grade are they? How do their organs compare in musical value to the E. P. Carpenter and Weaver Organs? Is Marchal & Smith's guarantee a full protection against any loss by their customers should the instrument prove defective? By answering this you will enlighten a great many people of this part of North Carolina.

Yours truly, JOHN M. DAVIS.

MARCHAL & SMITH do not manufacture; they stencil. Their organs are consequently low grade, just as their pianos are; but Mr. Smith is a nice man, all the same. They cannot guarantee anything in the sense of the usual warranty, because they do not manufacture. They can guarantee that the moon is made of green cheese, but it does not count.

## A Monster Piano.

IT has recently been reported that one of the wealthiest men in Russia, Mr. Nechegoff Malizeff-Obrugaff-Polidofsky, has given a remarkable order to a Parisian piano manufacturer. The order is for an instrument which is to cost no less than £1,000, is to be of unusually large dimensions, is to have half a dozen levers to stand upon, and is to emit sounds three times as loud as the ordinary instrument. It is clear that only the barbaric and Oriental magnificence of the Muscovite imagination could have devised this singular departure from the control of custom. Hitherto, as everybody knows, a merciful moderation has reigned supreme in the matter of the size of the piano.

Everybody has hitherto known the size and power of the most powerful grand piano, and has in the strength of that knowledge been able to take comfort from the fact that there are limits to the tortures which can be inflicted upon society. But the Russian millionaire's proceeding opens up a long vista of unpleasant possibilities. If one man orders a piano three times as strong as any hitherto constructed, we may take it for granted that some other man—probably a citizen of the United States of America—will order an instrument three times as potent as this one. Of course, if the Russian would play his piano on the lonely steppe and the American would play his on the boundless prairie, all would be well.

But they won't. In fact that is just what they will not do. They will, on the contrary, seek cities, and will strive to set the fashion. Not being of those who desire the accomplishment of the social revolution and the advent of anarchy, we sincerely trust that the fashion will not be followed, for if it is the outraged masses will rise in their might all over the world and make short work of the musical monsters. From every point of view the idea of this Russian must be regarded as a highly dangerous development.—Wilkesbarre "Record."



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Guitars, Mandolins and Violins. The elegant  
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beautiful finish, sweetest tone and easiest string instrument  
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WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

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22 & 24 E. Baltimore St. 617 Pennsylvania Ave.

148 Fifth Avenue.



## BOSTON TRADE.

BOSTON OFFICE MUSICAL COURIER,  
32 WEST STREET,  
BOSTON, September 10, 1892.

IT will be rather singular if among the music trade there be not some Union veteran of the late war who will remember an incident which occurred in the old tobacco shed, No. 2, of the Richmond prisons, and associated with the prisoners taken by the Confederacy at the first battle of Bull Run, July 21, 1861.

The incident was not of national importance, but it is a question if any occurrence connected with the long imprisonment of the Union soldiers in this special prison pen was fraught with more interest to the unfortunate men than the reconstruction of an old violin, which meant to them many an hour of relief from ennui and discontent.

The story is about like this:

The corporal of the guard over these prisoners in a specially generous frame of mind brought in to them one day an old violin, or, more properly speaking, the pieces of an old violin, for they consisted of the back, rim, neck and scroll only, and intimated that if they could fix it up they might have some music.

It so happened that these pieces came into the hands of prisoner Wm. B. Ryan, now an employe of Elias Howe, the violin dealer of Boston, who was a practical violin maker, and being without tools or material the reconstruction of this old fiddle seemed hopeless. Nevertheless it was worth working on, if for nothing more than to kill time and to interest the other fellows.

The first consideration, of course, was some material for the belly, fingerboard, tail piece and pegs.

The ceiling of the old tobacco shed was of pine, and there was no doubt but that it was thoroughly seasoned.

A board from this ceiling wide enough for the top was ripped off, and, although an inch thick or thereabouts, it was the material needed, and had it been a foot thick instead it would have been just as eagerly accepted, although it was known that the labor necessary to work it with a jack knife to the proper thickness would be immense.

Mr. Ryan was a mechanic and had a fine pocket knife in good condition, which was the only available tool to be obtained, but with this the work progressed, and it is worth a good deal to hear him relate how, day after day, the men hung about, watching with the keenest interest his every movement as he deftly shaped the top and fitted it to the rim, fashioned the tail piece, finger board and pegs.

In the meantime, with curiosity and interest about equally blended, the corporal of the guard, who had given the pieces, watched the proceedings, and at the time when it was impossible to proceed for the want of further material utterly beyond the reach of the prisoners, showed his appreciation of their ingenuity and perseverance and aided them by procuring glue, strings and a bow. And now as the work reached completion the impatience of the poor fellows was almost pitiful.

The glue was applied and the top placed on and tied as firmly as possible with every vestige of string that could be collected among the men. Next the finger board was treated likewise, the tail piece secured, strings and bridge placed, and now they crowded around eager for the first tone. What would it be like?

The A string is gradually tightened; it sounded clear and strong. The E was pulled up. "All right, boys! It's going to work." Now the D and G are tuned and the bow applied for the fine tuning. And with what a yell they greeted the "Irish Washerwoman," "Money Musk," "The Devil's Dream" and similar melodies, as, thoroughly delighted with the outcome of his labors, Mr. Ryan drew from the curiously made instrument these old and familiar pieces! And how they double shuffled and jiggled and reeled! Nothing was ever seen like it.

The prisoners were transferred and finally exchanged and the violin came North with Mr. Ryan.

It happened that it was placed upon exhibition among a collection of curios long after the war, and two veterans passing the place one of them stopped and, after looking an instant, exclaimed with much excitement:

"I know that old fiddle! I know that old fiddle!" and sure enough he was one of the prisoners in that old tobacco shed and his memory was yet keen to all of the circumstances connected with it.

This violin is yet in the possession of Mr. Ryan, a priceless souvenir, and he takes much pleasure in showing it and recounting its history.

On the subject of violins some exceedingly delightful music was produced from this instrument by Mr. J. C. White, of Syracuse, who used a bow of his own construction with the hair slack enough to pass over the strings with the stick under the back, the object being to get a pressure of the bow on all strings at the same time. By so doing, and with accuracy in double stopping, the four parts of a melody were played, and by using a mute it produced a reed tone very like a cabinet organ.

This mode of playing is by no means new, as it was said

of Ole Bull that by loosening the frog of the bow and holding it with a pressure of the finger a sufficient distance from the end of the stick to give the slack necessary, would use it in a similar manner with the same effect.

An interview was had with some of the music publishers who have recently returned from Europe regarding the feasibility of establishing branch houses abroad.

Since the establishment of the international copyright law the American publisher has endeavored to obtain from the foreign composers the American right to their compositions.

More especially has this been the case with the well-known composers of what is classed as popular music. They have succeeded only in a limited sense, from the fact that in almost every instance the composers—until made popular by the co-operation of a publisher, who at first took chances on a certain composition—were obscure, and had no standing as composers.

They are therefore under obligations to this publisher to continue with him as long as all arrangements are satisfactory, and when approached by the American publisher would invariably seek the one who had made them popular for advice, which would be naturally adverse to the American publisher.

To obviate this impediment the American publishers believe that by establishing a foreign branch they can more successfully compete with the English publisher for this class of music.

This is all very well, and the result may be satisfactory, but the fact is that there is probably not a single composer of the class of music so eagerly sought after by the American but who is under the strongest written obligations to submit all of his compositions to his publishers first.

This practically bars any outsider from the present number of composers.

Another point. It is customary for the English publisher to advance a royalty of—in American money—\$250 to \$300 and more to the composer at the time the piece is accepted, before even the first copy has been sold, a consideration the American publisher might feel disinclined to accept.

It was the opinion of one of the members of the largest publishing houses that the only correct course for the American publisher to pursue was to act in co-operation with the English publishers, and acquire through them the American right.

It would have to be a matter of co-operation, for the simultaneous copyrighting in both countries is, under the present law, obligatory, and a failure to comply with this

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**High Grade Upright Pianos.**



**THE S. L. HOUSE CO.**  
Piano Manufacturers,  
125 and 127 South Clinton St., CHICAGO, ILL.

specification makes the contract in one country or the other void.

That the American publishers will benefit some by a foreign representation is acknowledged, but that they will benefit enough to pay for the establishment of branch houses is questionable.

The withdrawal of Francis & Day, Hunter's American branch and their co-operation with T. B. Harms & Co., the American publishers, would indicate their belief that the same results can be acquired through an association of this nature.

The English publishers referred to were of the opinion also that there was not a foreign house but would entertain a proposition of co-operation with an American publisher which would secure to them the same benefits with much less chance of a loss on compositions which would not prove popular or profitable as investments.

Mr. E. P. Mason, of Mason & Hamlin, who sailed from Southampton on the Elbe two weeks ago Sunday, was detained at quarantine in New York but three days and arrived in Boston Friday morning last.

Mr. Mason's trip was in the interests of business to a large extent and the results were satisfactory. He returns in splendid health, greatly benefited by the trip.

Some elegant catalogues have lately been sent out by the Boston houses. Chickering & Sons' is a beautiful piece of work, the engravings being specially artistic and fine.

The McPhail Piano Company also sent out one they have been working on for some time, which is most creditable to them. One unique feature in their catalogue is that they not only show their pianos, but with separate cuts every part of the piano with description, which makes it valuable.

Mr. Furbush, of Vose & Sons, is away on a three weeks vacation, expecting to return about the 20th of this month. He, with Mrs. Furbush, is passing the time in the White Mountains.

Messrs. C. C. Briggs, senior and junior, are home for good and for business.

Mr. J. B. Woodford, of Hallet & Davis, also returned on Saturday from a sojourn of four weeks in the mountains. Mr. Woodford is a victim to hay fever, and nothing touches that but a climatic change.

The remedy proved efficacious in this instance, as he returns completely relieved.

Mr. M. Steinert will give an exhibition of his collection of antique instruments before the pupils of the Royal College of Music, in London, the latter part of this month.

Mr. Steinert will illustrate on the instruments to a lecture delivered by Sir George Grove, the eminent authority on musical matters.

In town this week were Mr. F. B. Jenkins, of J. W. Jenkins, Kansas City, with Mrs. Jenkins; Mr. Collins, of Collins & Armstrong, Waco, Tex., and Mr. W. W. Warner, of Madison, Wis.

### ATTENTION.

At this season, when the dullness of the summer has become a matter of record, and the prospects are all before us, it behooves every careful, pushing business man to give serious attention to the question of advertising.

Within the last few years there have been houses in the Piano trade that have forged ahead at a rate astonishing even to themselves by the judicious and persistent use of printers' ink. Their names are well known to the readers of THE MUSICAL COURIER, and every dealer who has been benefited by their energy will agree with us in praising their enterprise. Every dealer will concede that the help which he derives from constant and plentiful advertising of the goods he handles transcends all his individual efforts to introduce any particular article.

There are other houses that are dormant, that are not alive to the advantages of the constant presentation of their name and claims to the people most interested in their field, and these are the houses that report business "about the same," "inclined to be quiet," "not what it used to be," &c. Of course it is about the same if no strenuous effort is made to make it different; of course it is inclined to be quiet if no attempt is made to rouse it up and make it noisy. It is truly not what it used to be, and it will never return to the old style. It is changed now, gentlemen, and if you want to keep up you must advertise, advertise, advertise; it isn't possible to stand still nowadays, you must go ahead, or retrograde as others pass you.

THE MUSICAL COURIER offers advantages this fall such as no other class paper can boast, and you who read these lines must admit that those who are doing the business are those who advertise, and equally that those who advertise are those who are doing the business.

Why not be of them?

## CHICAGO.

### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
326 WABASH AVENUE,  
CHICAGO, September 10, 1892.

"It is a jewel!" That is what is said of the new Conover parlor grand by a very brilliant pianist of this city, and it is strictly within bounds to make a remark of the kind in relation to this new candidate for public favor; and the Chicago Cottage Organ Company may well be proud of it. Only one has been produced so far which has been brought down from the factory and placed in the parlor of the warerooms for critical examination, though the company have many orders for them already, and this one is only kept back for a few days in deference to an excusable curiosity on the part of the musical public, who are naturally interested in Chicago's development of this most artistic part of the piano builder's art.

This parlor grand is certainly one more step in advance, and no doubt only a precursor of the time when concert grands will be produced. So far there has not been to my knowledge a single full sized concert grand manufactured in the West, but in other lines of the business just see what has been done. In the line of organs there has never in any part of the world been anything made that will surpass the instruments made here; there was never either in Europe or America any such harps made, nor finer instruments of a less important grade, and in the upright piano, notwithstanding the preponderance of opinion at the present time throughout this country is that the bulk of the pianos made here are on a cheap order, I will make the assertion, and back it up with the opinion of others, that a certain house in this city who are handling one of the so-called first-class pianos made east of the Alleghenies have already made a piano which for depth of tone, quality and other essential features is far in advance of the one they are pushing to the front.

Those who know the writer know he doesn't make this statement wildly or without good grounds for his conclusions. But that is quite another thing. I am wandering from the purpose, which is the same old one—to convince the country that this great Western country, of which Chicago is the principal exponent, is quite able to compete with the whole world in the quality of her productions in this special line, and these lines are so nearly complete that, as I said previously, there only remains the full sized concert grand to complete the list.

Messrs. Julius Bauer & Co. are considering strongly the expediency of forming the house into a stock company. They have done for many years an exceedingly profitable business, and Mrs. Bauer has been virtually the sole owner. They have an excellent reputation, make fine goods and the manager, Mr. Adam Schneider, is still a very young man, with a desire to make the house more of a factor in the wholesale trade, which will probably be done if the present notion is consummated.

Mr. James E. Healy, who has been ill for a week or more, is said to be greatly improved. His father, Mr. P. J. Healy, is expected back from his Eastern trip to-day.

A committee of the creditors of C. S. Hartman, of Grand Rapids, are endeavoring to secure an agreement to permit the assets of the concern to be closed out at private sale; without which consent, it is said, the whole establishment will have to be disposed of in one lump, which, it is thought, will leave the unsecured creditors minus any dividend whatever. A circular to that effect has been sent to the outside creditors, but the committee promise nothing.

Another case of bad piano man is that of one B. F. Duncan, formerly, I am told, with several Omaha houses. He was given a position by Lyon & Healy, but the short time he was with this house developed such an unsavory record that the house were obliged to dispense with his services and pocket the small loss to their reputation and bank account.

Mr. B. F. Griswold, of the Griswold Music Company of St. Joseph, Mo., was in the city buying goods and left a large order with Lyon & Healy.

The Rice-Macy Company have taken possession of their new factory at Columbia Heights. They have also made an addition to the warerooms at 268 Wabash avenue by double decking the rear portion, which they will divide up into six small parlors, the height of the ceiling making such an arrangement entirely practical.

Mr. C. A. Smith, of the Smith & Barnes Piano Company, informs the writer that to all intents and purposes they have decided upon the location of the new factory, and that there only remains a few little details to make it an accomplished fact. The location is on Clybourn avenue, north of North avenue, with a frontage of 150 feet and a depth of considerably over 200 feet (the exact depth having escaped me), giving room for a very large factory and a large lumber yard.

Messrs. A. Reed & Sons have applied for a license to incorporate with a capital stock of \$150,000. The incorporators are A. H. Reed, J. W. Reed and R. C. Reed. I have spoken several times about the new Reed & Sons small

pianos made on a new principle of construction. So far they have only completed the first experimental instrument, but even this one has received such hearty words of approval from dealers of experience, critics and players that it is a foregone conclusion that it will be a success.

The concern hope to have six of these unique pianos out in a few weeks, possibly only two weeks, as everything is in readiness with the exception of the plates, which are expected daily, small and light as these pianos are; the strings will be long, the sounding board large and the keys the regulation length. The keyboard will be but a trifle higher from the floor than a grand; the one that is finished has been thoroughly tested as to its capacity for standing in tune under heavy usage, and has proved equal to the test.

Mr. James H. Phelps, of Sharon, Wis., is in town showing to the interested the peculiar and valuable features of his "harmony pedal."

The Starck & Strack Piano Company have secured the services of Mr. John L. Smith, who is to have full charge of the manufacturing department of their business. Mr. Smith is from Boston, where he has had many years' experience in the business.

As was formerly stated, track was lost of Paul Pferdner—the traveling agent of Joseph Bohmann, musical instrument manufacturer, of this city—and also of the samples he took along on the road. Pferdner was caught at Portland, Ore., in the act of trying to sell some of the sample instruments. He was placed under arrest, and will be brought back to Chicago by Officer Alex. S. Ross to stand his trial.

"The Lyon & Healy Advertiser" in the last issue adopted a novel way of calling attention to the contents of the "journal." Apparently the words were written across the front page with a blue pencil, and so skillfully as to deceive almost any person, whereas it was simply a reproduction.

The following is a story from the "Advertiser";

#### An Order from Smithville.

(Verbatim from actual correspondence, except names).

From Jno. Smith to Lyon & Healy:

SMITHVILLE, January 7.

Messrs. Lyon & Healy:

Please send us at once an E♭ cornet mouthpiece and a bass drum stick. We are getting up a band and must have them immediately.

Respectfully yours,

JNO. SMITH.

From Lyon & Healy to Jno. Smith (addressed to 25 different Smithvilles in as many different States):

CHICAGO, January 9, 1892.

Mr. Jno. Smith:

DEAR SIR—Your order at hand and we will ship same immediately upon receipt of information in regard to the State in which your town is located. There are 25 Smithvilles in the United States, and you give no State. Please write the name of your State plainly.

Very truly,

LYON & HEALY.

From Jno. Smith to Lyon & Healy:

SMITHVILLE, January 11.

Lyon & Healy:

I don't understand what you mean by this funny business. You directed your postal to me all right, and if you sent the goods along I would have got them too. If you don't want to fill my order I can get the goods somewhere else.

Respectfully yours,

JNO. SMITH.

From Lyon & Healy to Jno. Smith:

CHICAGO, January 13, 1892.

Mr. Jno. Smith:

DEAR SIR—We send by express goods ordered, as we were able this time to decipher the State from the post office stamp on the outside of your envelope. We should have stated in our last that we addressed a postal to you at Smithville in 25 different States.

Yours truly,

LYON & HEALY.

Postal from Jno. Smith to Lyon & Healy:

I only got one postal.

JNO. SMITH.

And Lyon & Healy resign.

A similar experience to the foregoing story, but taking a little different color, was one wherein a man of the same name, but in the wrong State, claimed to be the forwarder of the money and demanded that the goods be sent to him; this attempt at defrauding was, however, foiled by the final discovery of the lawful sender of the remittance in a State hundreds of miles removed from that of the fraudulent claimant.

The Starck & Strack Piano Company have issued the following circular.

To Our Friends and the Trade:

We beg to announce that we are now manufacturing pianos of the finest grade, and are ready to ship promptly our styles G and D, which we make in all the popular fancy woods. Our grand upright scale is perfect and original with us, and we are happy to state that in real merit it is equal to the grand. Cases are unique in design and doubly veneered throughout with the finest sawed veneers, and finished second to none. We employ only the most skillful workmen, use only the best materials and the result is—a piano of the highest type.

We shall be pleased to hear from you.

Yours truly,

STARCK AND STRACK PIANO CO.

PHIL. A. STARCK, President.

M. E. STRACK, Secretary and Treasury.

Mr. L. E. Chase, of the Chase Brothers Company, has just returned from a most successful Southern business trip.

This week has seen the first genuine Steger & Co. pianos from their own factory brought to their warerooms.

Mr. Charles C. Curtiss has returned to the city from his Eastern outing.



## THE Cornish Pianos and Organs.

A VISIT TO THE CORNISH FACTORIES  
AT WASHINGTON, N. J.

*The Extensive and Unique Business Carried  
on by this*

**OLD-ESTABLISHED AND RELIABLE FIRM.**



SENATOR JOHNSTON CORNISH.  
NOMINEE FOR CONGRESS,  
FOURTH DISTRICT, NEW JERSEY.

**W**HEN, a quarter of a century ago, the senior member of the now world known firm of CORNISH & CO. commenced to make Reed Organs, he little thought that within twenty-five years he would build up such a business as exists to-day. The small, two-story brick house in which the CORNISH Organ was originally made, has been succeeded by a palatial range of factory buildings, and the trade of a few Organs a week has developed into an average monthly output of six hundred Organs and from fifty to sixty Pianos.

A representative of THE MUSICAL COURIER visited Messrs. CORNISH & Co. recently, and the result of his inspection of the factory and conversation with the heads of the firm appears in this article. It is a surprising fact that so extensive a business should have been so successfully conducted, considering the reputation that Washington, N. J., has obtained, owing to the nefarious swindling methods of the notorious Daniel F. Beatty, who has been for years, and is to-day, a blot upon the fair fame of that pretty city and a standing menace to those firms who are doing a reputable, clean, honest trade; but nevertheless a success has been made by Messrs. CORNISH & Co., and a wonderful success, taking into consideration their unique mode of operation. They manufacture exclusively the CORNISH Piano and the CORNISH Organ. They do not, in any shape or manner, participate in the shameless stencil fraud rackets, unhappily so prevalent, but by means of extensive advertising they sell their instruments direct to the general public; they do not employ any agents or dealers, they have no traffic with middlemen, are not in competition with any other firm in the country, but sell an

honest article at an honest price, straight from their factories to the ultimate purchasers.

Their operations are not confined to the United States, for they do a large and increasing export trade upon the same principle that governs their domestic operations. By means of advertising in the most prominent mediums here and abroad, they obtain individual orders, and as they will send an instrument anywhere on test trial upon receipt of references, before one cent of the purchase money is paid, whether the purchaser dwells in Kansas or Kamskatcha, New Jersey or New South Wales, Australia, they inspire a confidence in the buying public, which is undoubtedly justified in every case. In fact, so well is the firm known that actually, in spite of their offer to send Pianos or Organs on free test trial, two-thirds of the orders received are accompanied by cash. Figure out 450 cash orders for Pianos and Organs per month, and you will not be surprised at the standing and prosperity of this really remarkable firm of manufacturers.

Our representative made a rigid examination of the factories and the machinery used in the production of the CORNISH Pianos and Organs, and was satisfied that Messrs. CORNISH make, in every respect, first-class instruments. Their Pianos and Organs are all built of the best material. They have a large staff of skilled workmen, and the tone of the CORNISH Organ is as good, if not better, than that of a great many other makers. As for the CORNISH Piano, it has not yet had time to make a name for itself equal to that of our better known Piano manufacturers, from the fact that Messrs. CORNISH & Co. have only been manufacturing Pianos for a few years, but our representative was satisfied after a careful inspection and trial of the Pianos submitted to him, that not only are they manufactured of the finest possible material, but that the scale used is a very good one—the workmanship on the action and case is excellent, and the tone is all that could be desired. In fact,

we believe that the CORNISH Piano will, in a very short time, take a deservedly front place in the estimation of the American public.

The name of CORNISH is well known in the State of New Jersey, inasmuch that for many years the members of the firm have been closely identified with politics, and they have held and hold high offices. The senior partner of the firm was formerly State Senator, and the junior partner has been three times elected Mayor of Washington, has been State Senator for the County of Warren for the last two years, and was, at the Democratic Convention held at Morristown on Tuesday, the 6th of September unanimously nominated as candidate to represent the important Fourth District of New



EX-SENATOR JOSEPH B. CORNISH.

Jersey in Congress, and there is no doubt of his election to that office by a large majority. Both partners are public spirited men, ever anxious for the greatest good of the community, and their reputation is a most enviable one. These facts speak volumes in favor of the men themselves and of their business. Success has been won, and deservedly won, both in politics and in trade, and the indications are that greater honors are in store. It was a pleasure to visit Messrs. CORNISH and their factory, and one that we hope to renew at no distant period. *Adv.*



**CORNISH PIANO. STYLE 6,000.**



**The "Crown."**

Have you seen the matchless "Crown?"  
The world its praises now resound.  
The cases are of finest woods;  
Its tone—ah me! there's none so good.

No cheap material finds its way  
Into the "Crown" for love or pay.  
George Bent believes that "none's too good,"  
And his cases are not white pine wood.

The "Crown" Pianos, in touch and tone,  
Stand far ahead—in fact—alone.  
Professionals, who have them tried,  
Unanimously for the "Crown" decide.

No late improvements in other kinds,  
But in the "Crown" the expert finds.  
Pianos square, upright or grand,  
So fine, his heart with joy expands.

For some big name you need not pay  
Enormous sums—listen, I say—  
If for Pianos and Organs you're looking around,  
Just write to Bent for a price on the "Crown."

**Correction.**

New York, September 11, 1892.

Editors Musical Courier:

GENTLEMEN—We find in your issue of August 17 the following:

It would seem to us an error in judgment for the president of the Braumuller Piano Company to offer a piano as a premium in a publication in which he is interested, and to put the price of it as \$150. It is calculated to injure such trade which the company has worked up by enabling the opposition dealers to decry the instrument and call it low grade.

We would suggest that you read the article over again, for the journal you speak of neither says nor implies that the price of our piano is \$150, but to the contrary clearly states "that their premium this year is to be a Braumuller piano worth fully \$400, and that a second premium of lesser value will be decided upon later."

Such a price as \$150 and the Braumuller piano do not want to be mentioned in the same breath, and as your article mentioning same is liable to mislead dealers regarding the grade of pianos we manufacture, which are "absolutely first class," will you kindly give this notice the same prominence your article occupied?

Respectfully yours, BRAUMULLER COMPANY.

**DeKontski and Shaw.**

BUFFALO, N. Y., August 27, 1892.

Messrs. Cullis & DeVine.

GENTLEMEN—The Shaw upright piano which you furnished for my recital at the Buffalo Exposition, August 17 to 27, was a revelation to me. Hitherto I have believed that such tone and perfection of action could only be found in the grand piano, but after the severe and critical test which I gave the Shaw upright I can unhesitatingly say that for power and beautiful singing, quality of tone and an action which responds to every demand made upon it, the Shaw piano stands unrivaled.

CHEVALIER ANTOINE DEKONTSKI.

**Premium to Krakauer.**

INDIANAPOLIS, Ind., September 8, 1892.

Messrs. Krakauer Brothers, New York:

GENTLEMEN—Am pleased to inform you that the Krakauer piano carried off first premium at the district fair held at Knightstown, Ind., this week.

Yours truly,

GEO. C. PEARSON.

—Mr. P. J. Healy, of Lyon & Healy, returned to Chicago on Saturday morning.

—David Krakauer, of Krakauer Brothers, is on the Columbia after a four months' trip to Europe.

—Samuel Nordheimer, of Toronto, and C. H. Bobzin, of Detroit, were about in the trade here last week. Mr. Nordheimer went East to Halifax via Boston.

—A. Lertz, of Baltimore, and S. Nittinger, of Philadelphia, were in town last week.

—The picnic and summernight's festival of the employees of Wessell, Nickel & Gross, on Saturday night last, at Lion Park, was attended by thousands of people and was a pronounced success.

—The name of the Woodbury City Band has been changed to "Blasius Military Band," in honor of the Blasius & Sons firm, of this city. The piano firm have made the band a liberal donation, and they will make their first appearance in public in their handsome new uniforms, when they will furnish the music for the K. G. E. parade.—Woodbury, N. J., "Liberal Press."

—Musical instrument.—Dwight Kempton, Summerland, Cal. An improvement designed to greatly enrich the tone of stringed instruments, such as pianos, and whereby also the weight of the instrument may be reduced, has been devised by this inventor. It consists of a series of harmonic sections, each comprising an independent stringed supporting bar provided with a bridge and pins for holding the strings in place. Each harmonic section carries as many strings as are necessary to produce the desired tone, the hammer striking the series of strings simultaneously, and the several sections are placed sufficiently apart to make them independent of each other.—"Scientific American."

SALESMAN—Man, 26, brought up in piano and organ business; wholesale and retail; road and wareroom; plays piano and organ; desires situation. Address "H," Box 403, Flemington, N. J.

**Tables of Importance.**

(COMPILED BY THE MUSICAL COURIER.)

**IMPORTS OF MUSICAL INSTRUMENTS.**

Month ending July 31, 1891.....	\$88,908
" " " 31, 1892.....	78,182
Seven months ending July 31, 1891.....	634,834
" " " 31, 1892.....	545,118

**EXPORTS OF MUSICAL INSTRUMENTS.**

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.	Value.	
Month ending July 31, 1891.....	660	\$47,467	54	\$18,630	\$10,597	\$76,694
Month ending July 31, 1892.....	625	45,834	130	49,234	10,344	105,402
Seven months ending July 31, 1891.....	7,125	469,345	404	126,449	81,931	677,721
Seven months ending July 31, 1892.....	5,567	380,780	673	182,464	84,264	647,408

WANTED—An active and successful piano salesman for the road W. J. Dyer & Brother, St. Paul, Minn.

WANTED—A position as foreman or superintendent by a man with 20 years' experience in piano making. Can draw scales and make patterns. Good references. Address, "Foreman," care THE MUSICAL COURIER, 236 Wabash avenue, Chicago.

WANTED—A position as superintendent by a piano maker who has had charge for some time of an important factory and who is thoroughly conversant with all departments of piano construction, beginning with the drawing of scales up to the final tone and action regulation. Has no fancy notions of piano building. Everything on a solid, substantial basis of accepted methods. Address "P. R. K.," care THE MUSICAL COURIER.

WANTED—Piano tuners and music teachers to solicit for "Hand's Harmony Chart," which will enable anyone to play accompaniments on piano in 15 minutes' time without previous instruction in music. Nin S. Hand Company, 189 and 184 Wabash avenue, Chicago, Ill.

WANTED—Every piano maker in Chicago has made a success. An old and successful maker will accept capital to enlarge business. \$50,000 wanted. An examination will prove profitable. Address, "H.," care of MUSICAL COURIER, 236 Wabash avenue, Chicago, Ill.

WANTED—A first-class piano road salesman with a record and with references to back it up; to travel for a New York piano manufacturing firm. Address F. R. C., care of THE MUSICAL COURIER.

ORGAN FOR SALE—Mason & Hamlin two manual organ with pedals, suitable for chapel or pipe organ practice; price low. H. Hauser, 233 Davenport avenue, New Haven, Conn.

OPPORTUNITY—A first-class music store in good location for sale. Big inducement offered. Speak quickly if you want it. Address "S. C. J.," care THE MUSICAL COURIER.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects, and designers, 715 Bort Building, Chicago, Ill.

Twenty Minutes from Union Square, via Third Ave.

Elevated and Brooklyn Bridge Cars, to

294, 296, 298 AND 302 FULTON STREET,

BROOKLYN, N. Y.,

WHERE  
THE

WISSNER PIANOS

ARE  
MADE.

Every Piano Dealer in the Union who visits New York should make that trip and examine these WISSNER PIANOS.

# STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 &amp; 513 E. 137th St., New York.



THE STRANDS AS THEY BREAK.

SECTIONAL VIEW.

VIEW OF WIRE, REGULAR FORM.

A SWEET, SONOROUS TONE OF  
WONDERFUL POWER ENTIRELY  
WITHOUT METALLIC QUALITY  
PRODUCED BY THIS WIRE.

## SUBERS' COMPOUND PIANO WIRE.

LAWRENCE A. SUBERS, Inventor,

Hotel Kensington, Fifth Ave. and Fifteenth St., New York.



CARL FISCHER,  
8 Fourth Ave., New York,

Sole Agent for the United States for the  
Famous  
F. BESSON & CO.,  
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.  
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 2,000 Instruments constantly in stock.

Pecatte (Paris) and Suss Celebrated Violin Bows.

JOHN COPCUTT.

ESTABLISHED 1832.

WM. BOOTH.

BLISTERED WALNUT, MAHOGANY,  
ENGLISH BROWN OAK and  
PIANO MANUFACTURERS' VENEERS  
IN ALL VARIETIES.

J. COPCUTT & CO.,

432 to 440 Washington St., cor. Desbrosses St., NEW YORK.

PETIT  
BIJOU

It will pay you to handle them.  
A MARVEL IN CONSTRUCTION, TONE AND  
POWER, CONSIDERING THEIR SIZE  
AND PRICE.

Just what is required for small rooms,  
flats and for renting.

PETIT BIJOU PIANO CO.,  
10 East 15th Street, NEW YORK.

6½  
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PIANO

JAMES ABBOTT & SONS,

MANUFACTURERS OF

FIRST-CLASS ACTIONS

FOR UPRIGHT PIANOS.

FORT LEE, - NEW JERSEY.

R. W. TANNER & SON,

MOUSE PROOF

Pedal Feet



OVER  
100,000 PAIRS IN  
USE.

ALBANY, N. Y.

Send for Catalogue.

LEINS & CO.,

MANUFACTURERS OF FIRST-CLASS

UPRIGHT PIANOS.

Factory and Warerooms, - 210 WEST THIRTY-FIFTH STREET.

S. S. STEWART'S WORLD FAMOUS BANJOS



Have no equals for beauty of finish and musical qualities of tone. The Stewart banjos are used by all professional players. Send for illustrated Price List and Book of Information. A specimen copy of the BANJO AND GUITAR JOURNAL will be sent on receipt of 20 cents in stamps. Banjo music and songs in great variety. Send stamp for catalogue. Address

S. S. STEWART, 221 & 223 Church St., Between Market and Arch and Second and Third Sts., Philadelphia, Pa.

WASLE & CO. . . . .

MANUFACTURERS OF

175 & 177 Hester Street, **PIANOFORTE**

COR. MOTT ST.,  
NEW YORK.

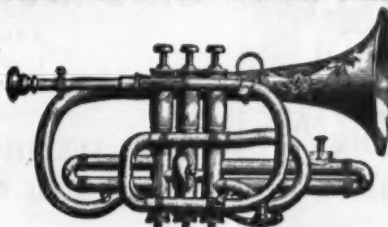
**ACTIONS.**

**KRAKAUER BROS.**  
**PIANOS.**

Factory and Warerooms: 159 and 161 E. 126th Street, NEW YORK.

♦ ♦ The Misenharter ♦ ♦  
AMERICAN EXCELSIOR SOLO AND MILITARY BAND INSTRUMENTS.

MANUFACTURED  
BY  
Harry Coleman,



FACTORY:

204, 206, 208 E. 23d St.  
New York City.

ALSO ONLY PUBLISHER OF THE COMPLETE SERIES OF LANGEY TUTORS FOR EVERY  
ORCHESTRAL OR BAND INSTRUMENT IN COMMON USE.

These valuable works have been recently revised and enlarged by the author, and although the books have been increased one-fourth in size and more than doubled in value the price remains the same—

ONE DOLLAR.

Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

**DIAMOND HARD OIL POLISH.**

Registered. First Premium Connecticut State Fair, 1890 and 1891.

For Polishing Pianos, Organs, Mantels and Furniture of All Kinds.

Wonderful. Works like magic. Anyone can use it. Does no damage.

Leaves a perfect, brilliant finish. Try a bottle. Nothing like it.

Warranted not to gum or hold the dust. Manufactured by

HARTFORD DIAMOND POLISH CO., 155 Main St., HARTFORD, CONN.

N. B.—Apply at once for agency. Territory being rapidly taken.



"PARLOR  
UPRIGHT."

SIX OCTAVES.

F SCALE.

UPRIGHT PIANO CASE

OAK OR WALNUT.

Extra octave added at treble end of the organ. Exclusive territory given. Catalogue and prices free. One sample organ at special introductory price to new customers.

WEAVER ORGAN AND PIANO CO., York, Pa.



G. O'CONOR

Manufacturer  
and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF STYLES.

Orders from dealers promptly attended to.

FACTORY:

510 &amp; 512 West 35th St.

Between 10th and 11th Aves.,  
NEW YORK.



# CHICAGO MANUFACTURERS AND JOBBERS.

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MANAGER  
**THE MANUFACTURERS PIANO CO.**  
WAREHOUSES & OFFICES  
248 WABASH AVENUE  
CHICAGO.

UNIS DEDERICH  
JOHN E. TREMPER  
BRANCH  
The Sale of  
WEBER  
WHEELER  
LINDEMAN  
and  
STUYVESANT  
PIANOS.

**AUGUSTUS NEWELL & CO.,**

—MANUFACTURERS OF—

**ORGAN REEDS AND KEYS,**

93 to 113 RACINE AVE., CHICAGO.

REEDS TUNED TO STANDARD PITCH, A435.

**BAUER PIANOS.**

STRICTLY HIGHEST GRADE.

Dealers in want of a leader will do well to examine these instruments. Catalogue on application. Correspondence invited.

**JULIUS BAUER & CO.,**

Warerooms: 226 & 228 Wabash Avenue,  
Factory: 87, 89, 91, 93, 95 and 97 East Indiana Street, Chicago

**STORY & CLARK**  
**ORGAN**  
EXCLUSIVELY  
HIGH GRADE  
CANAL & 18<sup>TH</sup> ST. CHICAGO.

FACTORIES:  
**CHICAGO . . .**  
AND  
**. . . LONDON.**

LARGEST EXCLUSIVE ORGAN CONCERN  
IN THE WORLD.

**Rice-Macy Piano Co.,**

INCORPORATED

Manufacturers of . . . . .

**Rice-Macy**  
AND  
**Schaeffer Pianos,**

No. 288 Wabash Avenue,

Chicago. . .

**HAMILTON**  
**ORGAN CO.,**  
Chicago, U. S. A.  
MANUFACTURERS OF  
**REED ORGANS**

Of High Grade and Standard Quality.  
FACTORY AND OFFICE:  
85, 87 AND 89 HENRY STREET,  
Near Canal and Fourteenth Sts.

**C. A. GEROLD,**  
MANUFACTURER OF  
**Grand and Upright**  
**PIANOS,**

63 & 65 N. Clark St., Chicago, Ill.

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## Varnish.

Editors Musical Courier:

**I** NOTICED an important article in a recent issue of your valuable paper about varnish and the troubles the trade have with the same. I did not intend to reply, but I have been making a study for several years of varnish in a practical and scientific manner, and I can safely say that more than half of the troubles can be avoided.

The first fault lies with the manufacturer in following the method that his forefathers did. He has his work varnished and supposes the varnish will give satisfaction, but he does not look over his varnish and examine and make tests as he does over every other detail.

That he leaves to his varnish finisher, who, no doubt, is a careful man and uses his best judgment to obtain the best results. But a man may be in one large factory for years and no fault be found, while he remains in the same old rut. Nevertheless there is no department of piano manufacture where investigation and experiment are so much needed and yield such valuable results as in the varnish department.

Take, for example, the methods now generally in vogue among piano manufacturers:

First, in open grain wood the work is filled with the ordinary filler. Investigation proves that this filler usually contains too much oil. This can be noticed in cleaning off the work. It adheres to the wood if left standing too long, when it becomes a difficult matter to clean the work properly. Some of the fillers manufactured are not always ground in pure linseed oil; the result is they dry on the surface and are not dry underneath, and will shrink when left to stand after the work is all finished.

This can be discovered on open grain wood, by looking at the pores that are filled; where there is no grain, the varnish is perfectly smooth, but following the pores it has shrunk away. Now, if the varnish is perfectly dry that will demonstrate at once that the shrinkage is in the filler. Throughout the United States but one coat of filler is used, yet I assert that it is impossible to fill coarse and open grain woods, such as oak and walnut, with one coat of filler. Apply two coats of filler and there will be a smooth surface to start on. Two coats of filler and one coat of varnish will give better results than two coats of varnish and one coat of filler.

After filling, if stain is the next coat applied, asphaltum varnish should not be used, as that is a substance that never dries hard. It will crust over on the surface and remain soft underneath, and will print and soften up if a finger is placed on it six months after. Black varnish should be made by grinding or mixing best quality drop black in rubbing varnish, otherwise the upper coats will crack.

The next coat applied usually is shellac, which is the worst thing that can be put on a piano case. It will do for a cheap and hurried job, but not for fine work. Shellac is hard and brittle and has no elasticity, whereas varnish is to a certain extent elastic. In cold weather the temperature acts differently on the two substances. Varnish will contract and in warm weather expand, causing the shellac to break, showing checking. That is in most cases attributed to the varnish, whereas the checking is caused by the shellac.

In using shellac the thinner it is applied the better the results, say when 3 pounds are used to the gallon. If applied heavily it dries so fast on the surface that it forms a crust over the cavities in the wood, leaving a hollow space underneath, and retains the moisture, which in time will shrink. There are a great many adulterated shellacs sold at the present time as pure goods and offered to the trade at the same price as alcohol, which of itself ought to condemn them. As an adulterant for shellac rosin is used,

which is injurious. Shellac is absorbent in borax water, and I have found cases where water has been added to a pound of shellac by putting the same into the alcohol in a spray of live steam, when it will mix so it cannot be detected. When a surface is shellacked with this and then a coat of varnish is applied the varnish will strike in in different places, showing that these places were watered.

The aim of all varnish manufacturers is to make a varnish that will dry quickly and give the best results possible, and I have to differ with you regarding your statement concerning sending better samples than the goods. It is simply this: if anything goes wrong it is always laid to the varnish manufacturer. The finisher draws his varnish from his tank or barrel; it looks heavy, he adds turpentine to thin it; it works under the brush all right. The next day the temperature is colder, the result being that the varnish has congealed and will work heavy and stiff under the brush. He adds more turpentine, and thus his varnish is not of the same gravity.

It stands to reason varnish doctored in that random manner cannot show even results. The density of the varnish should always be the same, and in varying temperatures this can only be obtained by the combined use of the thermometer and hydrometer. With a temperature of 70° Fahr. the hydrometer should show a density of 24°, in which condition the varnish is at the right consistency for use. This proportion should never be changed.

Again, two men rarely work alike. One man is often employed to put on one coat and another man the second, which gives an opportunity for unevenness and bad results. Varnish should be well brushed, especially crosswise. This is of great importance to make one coat adhere to the other, and also causes cross checking and shows variations between coats when varnish is not brushed enough.

A little carelessness or haste, leaving an unevenness in the varnish, develops no end of trouble in the rubbing.

I notice that most of the finishers use a stub brush. They might as well use a scrubbing brush. It is too stiff and there is no give to it. It carries too much varnish and it is impossible in using those short stub brushes to brush the varnish out evenly, especially around moldings and corners. They claim if they do not use such a brush the varnish is too heavy and they can't spread it. But if they would try a chisel pointed, treble thick badger hair brush they would find that they could work with ease the same varnish that before they thought was pulling the arms out of them. The varnish will lie smoother and they can get over the work better; the brush having a give to it helps them, as now the brush must be held almost perpendicular, where with a chisel brush it is held slanting in a more natural manner.

V. VICTORSON, West Roxbury, Mass.

## Purchasing by Correspondence.

**T**HERE is a great advantage in purchasing a piano or organ direct from a firm of the largest size. You gain the benefit of their vast experience and huge stock, and of the low and fixed prices made possible, and in fact absolutely necessary by their immense transactions. This you must concede.

But many people think that buying direct from a large house applies only to making a personal selection. How often we hear, "If I were going to Chicago soon and could get suitable terms I should certainly buy my piano or organ while there." Some people imagine that a large city house treats a verbal order better than a written one. This is the stumbling block.

When you make a personal selection of a piano or organ, unless you are an expert, do you not after all rely upon the good faith of the firm of whom you buy? And the wisest choice, if there is a choice between several instruments of the same price, is usually made by following the advice of the house. How about instruments bought by correspondence? Let's study the matter.

The same stock, the same prices, the same experience are at the disposal of those who order by letter. There is this difference, however—every statement, every item in regard to terms, is put down in black and white. There is no chance for the slightest misunderstanding. Everything pertaining to the transaction is reduced to writing. Misrepresentation is impossible.

You can easily see that when instruments are sold by correspondence a

material saving is made on each transaction by avoiding the expense of intermediaries. You will also appreciate the fact that the correspondence purchaser has his own time to carefully consider the propositions submitted to him, and is not liable to be overpersuaded or talked into buying. If he orders, it is on solid business grounds.

Then there remain but two things for the out-of-town purchaser to ask of Lyon & Healy. The first is: "Have you facilities for a mail order business?"

We reply that the mail order business of our house is the largest of any music establishment in the world. We have a trained force of correspondents who act in connection with expert judges of instruments and who personally supervise every selection made for an out-of-town purchaser. They know exactly what is wanted, and in selecting the piano from the hundreds in our stock they exercise the greatest care.

The second question is: "Suppose the piano sent does not suit?"

We reply, "Send it back," and we hereby agree to pay the total freight, both ways, on any piano so ordered that is not entirely satisfactory. We will send other pianos in its place without expense to you until you are satisfied, or will refund any money advanced, at your option. We are glad to forward upon request copies of letters from purchasers testifying to the complete satisfaction given by instruments the selection of which has been left to the discretion of the house.

Of ourselves, further than that we have enjoyed the confidence of the public for twenty-eight years, and now do the largest general music business in the world, we will not speak.

Of the leading makes of pianos we sell—including the peerless Knabe and the famous Fischer—we will send fullest details upon request.

## Advisory.

So common is the practice of disposing of an inferior instrument by means of "placing it in your house for trial" that we feel constrained to speak a few words upon this method. It is such a plausible plan that even good business men, if not warned against it, are apt to be deceived. But the anxiety of unreliable dealers and itinerant agents to put an instrument into your house "without the slightest obligation upon your part to buy" often arouses an uneasy feeling even in those who yield to persuasion. By the light thrown on the subject by hundreds of letters from all parts of the country which have come to us, we find, sited down, that:

1. The proposition is really all in the favor of the seller, for it gives him an undeniable hold over the buyer.
2. An instrument that will not for a moment stand comparison with other instruments selling at the same price thus finds a market, for its isolated position hides its shortcomings.
3. Even the cheapest instruments act fairly well for a few months, and long before that time the householder can be made to feel that in all fairness he should accept the instrument which has "stood the test."

Then a little later comes the grand feature of the scheme. The instrument has deteriorated to an alarming extent. The conviction dawns upon the purchaser that his property is not and never was worth the price paid for it. He seeks redress. This is the answer: "Why, you had that instrument on trial in your own house before you bought it. If anything is the matter now it must be your fault, for you know it was all right or you wouldn't have bought it." Then the guarantee received from persons doing business in this fashion usually turns out to be worth just the paper it is written upon.

How different the position of an owner whose instrument has been bought from a thoroughly responsible firm. If at any time within five years anything wrong develops in his property he has but to notify the house of whom he bought, and they are fully as anxious as he to place matters on a satisfactory basis. Their reputation is at stake and they had rather suffer loss than have a customer dissatisfied. Besides the warranty of a high-class house in itself holds the purchaser absolutely safe.

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